



MURIEL RAHN QUILTS CARMEN JONES' CAST

Kitchens. Colored people don't want to be called hoodlums. If a colored man does something they blame the whole race. So we hope this will open a chance for careers for those with talent."

Mr. Howard has been swamped with mail from actors and actresses, soldiers, school teachers and young folks who want to be on the stage. They tell him about their experience of their intense interest with lack of experience or they send him scripts and advice.

Most of the soldiers write brightly that they are soon to be released and they want a chance to audition for the company. He pointed to the stack of mail on his dressing table. "If they let all these guys out of the army," he said, "there won't be any army."

When asked how she had time to read the great quantity of mail that pours in daily, do his regular radio stunts, make plans for the group for which the auditions are being held Thursday afternoon at the Nola Studios and appear at benefits and school children's groups, he said simply, "If you're interested in a thing, you'll find time."

Hit On Broadway



THE GENIAL GENTLEMAN from Massachusetts, Mr. Bob Howard, who wants to "Early To Bed" who wants to besides cook in people's kitchens. So he's starting a stock company. No Uncle Tom's need apply.

You have talent they can exploit they will use it.

Lauds Adam Powell had a lot to do with the change that's taking place. Sooner or later the right person will hear our cry. Important theatre and radio people are interested in his stock company. "We're going to start off with a radio show," he said, "and bring home the best to the outside world. There are people in Harlem who can do something besides singing and dance. And that all color people aren't cooks in somebody's



Newsweek
Dayton, Ohio

Gilded Cage: Inmates of the State Reformatory for Women at Marysville, Ohio, scored a solid hit with their annual show—witnessed during its four-day run by some 3,000 outsiders and the institution's superintendent, Mrs. Marguerite Reilly (white dress). Outstanding performers (top, left to right) were a red-headed Negro singer, the ladies of the ensemble, a Negro comedienne, and a clarinetist named Velma West—serving a life term for the hammer murder of her husband during the late twenties.

Genial Gentleman From Newton, Mass. Stars In Broadway Hit, "Early To Bed"

By RAMONA LOWE
(Bob Howard) climbed the long flight of corrugated iron stairs to his dressing room after the matinee.

He panted, but not as much as chorus girls! Bob Howard, the right now he's planning a stock company to give young theatrical hopefuls a chance. "I've had a break in radio and

the theatre and I'd like to help someone else," he said. "Lots of these kids have talent, but when they go downtown they find the door shut. I feel at least we can give them courtesy of listening to them read a script." Howard sat in the manner peculiar to round persons of more than average weight. His hands rested on his knees and he puffed at a cigar. "And we don't want any Uncle Toms," he said. "That day is over and all gone. White people don't want it anymore than we do."

No "Yassir Boss"
"This part I have in 'Early To Bed' is a slight Rochester to Benny characterization, but that doesn't mean that I have to say 'Yassir Boss'." And he doesn't.
It would be hard to imagine Mr. Howard doing dialect or Uncle Tom roles anyhow after you hear his Boston accent. He has a New England, Massachusetts, where he learned to pick up the notes on the piano at an early age. But the

Acme photos

DEC 20 1943

SEP 4 1943

New York, N. Y.

Amsterdam Star-News

By RAMONA LOWE

Bob Howard climbed the long flight of corrugated iron stairs to his dressing room after the morning's performance, and there he always found a letter from "Red." "I've had a break in radio and

THE GENIAL GENTLEMAN from Massachusetts Mr. Bob Howard spent part of the hit "Hallelujah" who wants to help negroes can do something besides cook in people's kitchens. So he's starting a stock company. No Uncle Tom's need apply.

RAHN' QUITTS JONES' CAST

He feels opportunities for Negro performers are on the up trend. "They are going to make five or six more Negro pictures and parts are beginning to clean up. They're getting away from the maid idea. We've had those old handkerchief head guys out there in Hollywood all this time. If you were light-skinned there was no place for you. Now if

army."

When asked how he had time to read the great quantity of mail that pours in daily, do his regular radio stints, make plans for the group for which the auditions are being held Thursday afternoon at the Nola Studios and appear at benefits and school children's groups, he said simply, "If you're interested in a thing, you'll find time."

MURIEL RAHN QUILTS 'CARMEN JONES' CAST

NEW YORK—Because of Billy Rose's alleged failure to live up to his agreement to give equal exploitation and publicity to his two "Carmens", Muriel Rahn, who is one of the two alternates in the title role, is resigning from the cast of the hit Broadway musical, "Carmen Jones" Saturday night, December 18, since she had no "Cinderella" air. Mr. Rose and his conferees "attached" to her, or was no have flatly stated that Miss Rahn's "discovered" while performing background was of no news value. **DEC 18 1945**

Miss Rahn feels this is a grave moral issue at a time when Negroes are fighting to share the democratic way of life, and she believes it is high time that Negro artists be judged by their experience, training and ability instead of whether they sprang from boot - black stands, stevedores' stockyards, or "crap games", as one eminent critic said when referring to the "Carmen Jones" cast.

QUITS "CARMEN"

Turner
Pittsburgh, Pa.



Muriel Rahn, who was the alternate "Carmen" in "Carmen Jones," tendered her resignation last week to Billy Rose, producer of the show. Miss Rahn states that the move was made because of Billy Rose's failure to live up to his agreement to give equal exploitation and publicity breaks to his two "Carmens."

Soldiers Walk

Baltimore, Md.

Out on "Porgy

and Bess' Co.

Afro-American

\$1000 in Ticket Money

Returned When Mgr.

Said Balcony Only

SELL OUT SHOW

PROVES A FLOP

DEC 25 1943
Action Taken, Mayor
Says, to Impress
Northern Soldiers

JACKSON, Miss.—Colored soldiers, followed by local citizens, walked out on the light opera, "Porgy and Bess," here last week after Mayor W. A. Scott decreed that all colored persons must sit in the gallery "to impress colored soldiers from the North."

Advance ticket sales had assured a sell-out performance at the City Auditorium where the play, with its all-colored cast, including Todd Duncan, Etta Moten, the Eva Jessye Choir and others, was scheduled to be presented, but the mayor's order metamorphosed it into a total flop.

Citizens React Militantly

Reacting militantly to the Fascist order, the Harmonia Club, co-sponsor of the show with the Jackson Music Club, a white group, withdrew its support and returned over \$1000 to patrons — practically every dollar collected for tickets.

The mayor's order was issued on the morning of the day of the performance and by late afternoon, the demands of infuriated citizens for the return of their money had assured the promoters a financial loss. Only eighteen colored patrons saw the play.

The proclamation issued by the mayor provided that all colored patrons would sit in balcony seats, the orchestra and main floor being reserved for white patrons, "in order to impress colored soldiers from the North who may get the wrong interpretation of racial equality in Mississippi."

A Sergeant Comments

"You can see easily the indignation and loss of prestige colored patrons would have suffered in attending the performance of an all-colored cast under these circumstances," one sergeant declared, adding:

"So here again we find Southern 'democracy' at work. These are the things that we must resist and fight continually in an intelligent manner until we can see true American democracy at work over the entire country."

The cast of Porgy and Bess was not informed of the situation until it arrived at 3 p.m. on the day of the performance. Under their contract, they were forced to go through with the performance, but reports are that the spirit of the players was obviously not in their work.

Cops Manhandle Star

Todd Duncan, star of the play, himself got a taste of Dixie "democracy" when he was manhandled by two policemen as he tried to enter the auditorium where the show was playing, precipitating a near riot.

The trouble arose while scores of disappointed and irate colored "patrons" milled about the box office demanding the return of their money following the issuance of the mayor's order.

The Harmonia Club and the white musicians' group had in the

past brought the best entertainment to local citizens, having previously brought Marian Anderson and other noted artists here without trouble, but in this instance the mayor demanded that the first floor be reserved for members of the "super" race.



Edna Mae Harris, as Sulamai, in the Baptist revival scene.



The dancers rehearse a mystic ritual dance of the "Pilgrims of the New Day," a fictitious religious cult.

Negro Singers Score Hit In Verdi's 'La Traviata'

Defender
Chicago, Ill.

WASHINGTON, D. C.—Washingtonians of both races were treated recently to a magnificent performance of Verdi's Opera, "La Traviata." It was a colorful audience of 15,000 music lovers and socialites that listened to the melodic voice of Madame Lillian Evanti, who sang the principal role with professional distinction. So impressed were Washington's seasoned critics with the rendition of this member of the cast with an opera background. She has sung the role with distinction in the time-shelved their racial bias and gave an enthusiastic, inspiring account of the presentation of this Verdi score.

Here is what Glenn Dillard Gunn, famous music critic for the Washington Times-Herald said: "So pronounced of this amateur chorus of Metropolitan and Chicago Opera companies were surpassed. In tone quality, volume, precision and clarity of diction, both verbal and musical, last night's performance was the best it has been my good fortune to hear in any previous performance of 'La Traviata.' Lillian Evanti as Violetta was the only

gro Opera Company, Inc. The role of Violetta Valery, with its beautiful music and its splendid opportunity was admirably filled by Madame Evanti."

In its Sunday edition, the Washington Star stated that "Verdi's opera, 'La Traviata,' based on Dumas' 'Dame aux Camelias,' originally produced at Venice, March 6, 1853, is a fair test of any company's capacity. It has melody, the story is easy to comprehend, the characterizations are altogether credible, but authentic musicians are required to do it justice. The cast assembled for the work meets this demand for professional skill and experience."

According to Alive Eversman, an outstanding music critic, "The National Negro Opera company covered itself with glory . . . in the presentation of Verdi's 'La Traviata,' at the Water Gate. Musically, dramatically and pictorially it was an assured success to which thousands in attendance gave enthusiastic recognition. The major credit for this triumph of organization achieved is due to Frederick Vajda, the director, who rehearsed, staged and conducted the performance, and to Mary Cardwell Dawson, artistic director, whose vision and energy created the company and surmounted all obstacles in its opera presentation here and other cities."

Mrs. Dawson who is the moving spirit in the development of opera movement among Negro musicians, is now in Chicago making the necessary arrangements for producing "La Traviata" there during the latter part of October.

72a-1943
Pittsburgh Courier
Pittsburgh, Pa.

DEMOCRACY IN GLARE OF BROADWAY SPOTLIGHT (72a)

JAN 23 1943



once they've given the chance in the spot of the nation's theatres on the stage or screen, our thespians know just what to do. To prove that statement, the sensational Nicholas Brothers who have found their place on the screen, are knocking 'em cold with solid entertainment at the Roxy Theatre on lower Seventh avenue near Broadway.

Top: An important scene from the stage revue showing the dancing-singing brothers as they go through their paces with Carmen Miranda, the Latin American queen. JAN 23 1943

Bottom: Despite the rain, New York theatre-goers lined up like this before the Roxy's box-office

last week. The show, going into its fourth week, may break the record of five holdover weeks set by the Nicholas boys last year. Get a load of the billing. That's theatrical democracy for you.

Pittsburgh Courier
Pittsburgh, Pa.

Ethel Is No Style

FEB 1 3 1943

Changer

NEW YORK CITY, Feb. 11—When you hear Ethel Waters sing "Taking a Chance on Love" in the Metro musical, "Cabin in the Sky" and should the thought hit you that you've heard one of the younger crop of songbirds use the same style, or if one of your parents leans over to whisper that he or she heard Ethel Waters sing like that way back when, think nothing of it. And for 25 years she hasn't altered her style of song-selling. Old-timers who

PM
New York, N. Y.

Impromptu Performance



Ethel Waters, singing star, paid a purely social visit to Cafe Society Uptown the other night but her fans wouldn't let it stay social very long. Before the patrons would let her go, she had to sing no fewer than five songs. Miss Waters currently is engaged in United Artists' forthcoming movie, *Stage Door Canteen*.

scratch their heads and wonder if this is the same Ethel Waters whom they heard introduce "St. Louis Blues," who sang the memorable "Dinah" at the Plantation Club in 1925 and who made the nation conscious of many hits without the benefit of radio, can rest assured that it's the very same songstress.

Miss Waters is expected to arrive here for her first vaudeville tour of the season sometime this week. Her first date has been set at the Earl Theatre in Philadelphia.

PM
New York, N. Y.

Josephine Baker In North Africa

APR 1 1943
American Girl 'Wowing'
Em in Camps and Service Clubs

By KENNETH CRAWFORD

Staff Correspondent
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SOMEWHERE IN NORTH AFRICA

Apr. 1.—Josephine Baker was so amused by reports of her death that she giggled about them continually in the Red Cross club she was formally opening. Nobody since Mark Twain, she conceded, had been given such a chance for a wisecrack and nobody since him has been equal to the opportunity.

We drank good American coffee and ate good American apple pie together. A grinning Arab bowed low in acknowledgment of compliments about the pie, but said his success was due to American tutoring. Miss Baker said she had been ill for about two years, but that now she was well and excited by the fact that she was taking her songs and her wiggle on a tour of army camps. She apparently had been suffering from tuberculosis.

The story came out gradually. The American Negro singer and dancer left her beloved Paris just ahead of the Germans. Among her friends was Monlay Larbi Kaifa of Marakech, brother-in-law of a Pasha of Marakech. Monlay Larbi turned out to be a large, gay man in a striped robe with a Turkish towel-like hood over his head. Miss Baker said she had been living at his home in Morocco since she left Paris.

Couldn't Leave France

"I couldn't leave French territory," she explained, "it would have been like leaving a sinking ship. I'm no rat."

I learned more about Miss Baker's

North Africa from Sidney Williams, formerly of Cleveland, where he worked for the Urban League. Williams had been directing Red Cross activity among Negro soldiers in England and North Africa. He had visited Miss Baker at the palace of Monlay Larbi.

"It was strictly out of Arabian Nights," he said. "I have never seen such a place. Josephine has a whole part of the palace to herself. They brought things and parades of servants carrying silver urns. I knew enough to take off my shoes and enjoy the hospitality."

Popular With Whites
The club that Williams opened is for all Negro troops, but is open to white soldiers also. Williams said more than half of the troops are Negro. Miss Baker says Thanks for Everything.

Guardian
Boston, Mass.
Fresh from a more than successful theatre tour, and en-
luscious Valaida Snow bringstion camp, Valaida is her old-
ferent camps, beautiful andleased from a Nazi Concentra-
the famous Sunsey Royal Or-self again as gracious and as
chestra to Boston on Friday, was the toast of Broadway as

72a-1943
Afro-American
Baltimore, Md.

Actors' Guild 5 Years Old

NEW YORK — The Negro Actors' Guild of America last week was receiving congratulations from all races for the excellent work they have accomplished since the guild's foundation in 1937.

A member of Theatre Authority, headed by Allan Corelli, the guild uses all funds obtained from this source for the direct welfare of indigent actors and actresses, with "not one penny used for operating expenses."

The guild relies for operation funds on contributions from the general public. This month an appeal is being made to the public and interested persons to send contributions to the guild's office, 1674 Broadway, New York World-Telegram

New York, N. Y.

Bill Robinson Better

By the United Press JAN 2 1943

CINCINNATI, Jan. 2.—Bill Robinson, 64, Negro dancer, today was reported better at Jewish Hospital where he was brought after collapsing at Newport, Ky., where he was appearing Thursday night. Robinson was hurt while bowling earlier in the week.

Daily World

Atlanta, Ga.

Cab Calloway's

FEB. 13 1943
Condition Being

Watched Closely

Condition of Cab Calloway, scheduled to appear with Bill Robinson and Lena Horne in 20th Century-Fox' "Stormy Weather" this week, is being watched anxiously by studio executives.

Stricken with a sudden attack of influenza, Calloway has been confined to his bed under physician care for the past 48 hours.

Dr. Arnold B. Hesselman, his physician, said Calloway might be able to appear before the cameras before the end of the week unless his illness developed complications.

Afro-American

Baltimore, Md.

"TOO BUSY TO DIE,"

JO BAKER TELLS AFRC

By Ellie Stewart

(Exclusive to AFRC and property)
AMERICAN Newspaper

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MARRAKECH, French Morocco--

Josephine Baker emphatically denies the report that she is dead.

After talking with her on Christmas Eve I can understand why. The St. Louis-born entertainer who was the toast of Paris for years is very much alive and vivacious as ever.

"There has been a slight exaggeration," she said with a gay smile and a French accent. "I am much too busy to die."

Anxious About Mother

Flanked by pillows as she reclined with her face uplifted toward the eternal snows of the nearby Atlas peaks which separate North Africa from the Sahara Desert, the slender brown girl who once ran the most popular night club in Paris became serious without warning.

"I would be happy except for one thing — I cannot locate my mother and I cannot hear from her. I know she still lives in St. Louis — but where? Where? If I could locate her through your paper, I'd be eternally grateful."

Knows War Horrors

Then suddenly she was off on another tack. She talked for a long while of her work with the French Red Cross — something few people knew about.

"I know the horrors of war from close association," she told me. "I have worked in canteens that fed women and children withered and shaking from starvation. After seeing what some other people suffered, I feel well off just to have lost my houses

Josephine did not stop her entertaining with the capitulation of France. She was once received fabulous prices for songs and dances, has given freely of her talent without pay so that soldiers in isolated camps might enjoy themselves and be able to smile for a few brief moments.

"I am practically well now and will soon be as good as new," she said just before I left her. "but I hate so much that I was not able to welcome our boys to North Africa, nor to put on a show for them since they have been here. But you can tell them that Josephine Baker will soon be singing again — for all of them."

National Negro Opera Company To Receive Charter From Governor

CHICAGO, Jan. 14—Plans were underway here last week for a highlight in Negro musical history when, on January 24, Governor Dwight H. Green of Illinois presents to the Negro Opera guild a charter for formation of the

National Negro Opera company, Inc. Presentation ceremonies, to be held at Wendell Phillips at 3:15 in the afternoon, are expected to attract for participation many of the great names in Negro music.

Special honor will be given Mary Cardwell Dawson of Pittsburgh, past president of the National Association of Negro Musicians, whose work toward granting of the charter is cited as outstanding. Mrs. Dawson also was responsible for presentation of the opera "Aida" with an all-Negro cast, in Pittsburgh at the NANM convention of 1941 and at the Civic Opera house in Chicago last season.

Purpose of the opera guild, it is declared, is to offer opportunities to Negro musicians in grand opera; to develop higher professional standards in all fields of the higher arts; to establish proper appreciation and cultural background; and to inspire composers to develop an interest in the operatic field.

Though the National Negro Opera company was formed in Chicago, affiliate groups are expected to be established in cities throughout the country.

Among those to appear on the presentation program are Lillian Evanti, and Todd Duncan and Ruby Elzy of the Porgy and Bess company.

That accompany numbers—and the curtain—and observe the expressions on the faces of the audience." Does Miss Horne plan to give up the screen? That isn't possible for she's tied up by Metro-Goldwyn-Mayer for six years and that should be for the duration.

Miss Horne arrived in the city Friday. There, few knew of her coming. Just some immediate friends. She planned it that way. Despite objections by her press agents and the studios. She wished to spend a few hours here and quietly before boarding train for Hollywood and the studios where work on her next picture was to begin in four days.

audition and make up his mind to gamble on her ability to carry the lead in one of his numerous "Blackbirds." The first call for "Blackbirds" rehearsals where Lena Horne was to be glorified is an occasion old timers will never forget. There was particular interest in her chances from many quarters. And so along about noon on this day there gathered at Small's Paradise in Harlem some 50 people including Noble Sissle, his vocalist, Billy Banks, and cafe producer Addison Carey.

Lena Horne had been appearing on Broadway but only as a chorine and thus only the first nighters knew of her beauty. Her dancing in the rehearsal because they were already employed, mostly at the Cotton club but all were friends of Miss Horne and wanted to be present. Lena was the prettiest in the bunch, one of the most talented but likewise the shyist. She knew the responsibility to herself, her friends and the confidence she had placed in her.

Show Is Hit

Autograph Hunters
But it wasn't to be that way. Hurriedly her acquaintances planned parties, and dinners while practically every night spot in town was packed by "fans" in anticipation of the star's possible visit. They waited with letters, cards, handkerchiefs and the oddest of possessions in the hope that their favorite would oblige with an autograph. And Lena obliged most graciously.

Once while waiting in an automobile she jumped out into the snow to autograph a book for an elderly lady, who was having trouble reaching the car.

"Gee," she said later, "I feel happier pleasing such people—if that pleases them—than when a premier clicks."

Miss Horne is rather hopeful for "Trunks, Pal," which she is doing with Shelton Brooks, Cab Calloway and Bill Robinson.

Started With Sissle
That's typical of the girl, who has in recent weeks filled the pages of leading magazines and news-

Lena Horne, Bill Robinson To Entertain Europe AEF

papers throughout the land with her pictures and biography. Three pages in Life last week. Time, Newsweek, New York Times and many others—all have paid tribute to this new Negro starlet.

She was born Lena Horne, but it has not always been "Horne." For a stretch she was Lena Jones and during that period neither the name nor the girl meant much. Not until Noble Sissle placed her in front of his band, gave her a sheet of music and showed her off to Broadway, did Metro-Goldwyn-Mayer's most recent and talented Broadway star find become a care either about the girl or what name she used.

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It was the urge by Broadway stars who had heard her humming tunes and the comment on her beauty by first nighters that caused Lena Horne to become interested in the pages of leading magazines and news-

Interested to interview her for an

Putting Their Heads Together



picture her exploits were covered by every paper on the coast.

Then (recently) when she returned East to become the first Negro ever to appear in the exclusive Savoy-Plaza hotel, leading magazines and daily papers carried whole pages about her work. They even outdid Hollywood in raving about the No. 1 movie girl of the year.

Ethel Waters Her Favorite

From the very start no one begrudged Lena Horne any of the noise centered around her. Her quietness, lack of conceit, willingness to listen and reticence for ballyhoo, an unknown quantity among performers on the way up, were assets that made her the best of all. Her first quoted expression of hope was not to "outshine other known stars" but to be able to win some of the glory that belonged to Ethel Waters, whom she admitted at the time, was her heroine.

And she is the same person in Hollywood. Lena Horne is loved and admired by stars and directors alike. She has everything her way.

And yet Lena Horne hasn't full realized her ambition. She

hopes to work more actively for the war effort, in pictures and out. That she hasn't is due to the system in Hollywood where stars must abide by the wishes of their director and the studio management.

Likes Audiences

As to pictures.

Miss Horne likes the work and appreciates both her luck and the acclaim by studios and theatre patrons as well. Yet she is certain that she likes the stage...

seconds of screen time and Fred Astaire and Eleanor Powell, both pupils of Robinson, each have been clocked in longer numbers.

But in that short space of four minutes and eight seconds before the cameras of 20th Century-Fox's "Stormy Weather," the world's champion Robinson manages to get in a total of 1,884 steps—eight clear and distinct taps—every second.

Fast as are the motion picture cameras, they had to be cranked slow motion to avoid blur.

HOLLYWOOD, Cal.—(SNS)—Three of the nation's top performers put their heads together in this informal shot made last week on the Twentieth Century-Fox lot, where, l to r, Fats Waller, Lena Horne and Bill "Bojangles" Robinson are working on the all-colored musical, "Stormy Weather." That Lena Horne is one swell diah, isn't she, fellows?

way, Bill Robinson and, others and another picture she will make at MGM with Mickey Rooney and Judy Garland.

Then when these are completed she will, in all probability, grab a plane for Europe with Bill Robinson to entertain the AEF.

The show went on and (Lena Horne) had the main singing role in the production. The next day Broadway critic forgot all about her singing to rave over the girl's beauty but her asso

ciates remembered both. For it is they who realize that "so go the featured songs, so goes the show" and the production was a definite hit.

This was but the start of the publicity that has brought raves over Miss Horne. When she arrived in Hollywood to make her first

Pittsburgh Courier
Pittsburgh, Pa.

Dean Dixon To Direct Shoestring Opera Co.'s Broadway Production

FEB 20 1943

NEW YORK CITY, Feb. 18—At a press luncheon in the main dining room of the Hotel Theresa, Dean Dixon and Dr. Leopold Sachse outlined an extensive program for the newly organized Shoestring Opera Co. With the pre-

dominating theme, give the opera orchestra, is the only colored men- back to the people and open its bar of the cast. At the luncheon, gentlemen painted a seldom visu- the company would not labor un- der the lines of prejudice that are common with other opera com- panies and in time, it is hoped performance, at Hunter college a that such great purveyors of the few Thursdays ago, already to its classics as Paul Robeson, Marian credit, the company now plans to Anderson, Dorothy Maynor and step out and show its wares on others will be given a spot on the Broadway. To this end the Max-opera stage.

the Elliott Theatre will be taken over and the "Offenbach Revival" continued in the Broadway local- ity.

Scheduled to open the first or second week in March, it will at- tempt a regular run. In their talk with the press, both Mr. Dixon and Dr. Sachse expressed the opinion that the Shoestring Com- pany would bring about a new trend in the operatic field. It's their plan to put the opera where the man in the street can enjoy and understand it. In other words the plans are to bring about a marriage between drama and mu- sic and introduce the opera to the theatre.

Dean Dixon, who will direct the

TOO FAST FOR THE CAMERA

Pittsburgh Courier

FEB 20 1943

That's What Hollywood Says As
"Bo's" Dancing Feet Carry Him
To Another Tapping Record

LOS ANGELES, Calif., Feb. 18—Bill Robinson added another laurel to his list of championships this week—the longest dance ever done before a motion picture camera. In itself, the dance only occupies four minutes and eight

New York Times
New York, N. Y.

"Robeson is Triumphant!"

HOWARD BARNES, HERALD-TRIBUNE

OCT 21 1943

THE THEATRE GUILD presents

as the first play of its 26th Subscription Season

PAUL ROBESON

IN THE MARGARET WEBSTER PRODUCTION OF

OTHELLO

by William Shakespeare

JOSE FERRER • UTA HAGEN

MARGARET WEBSTER • JAMES MONKS

Production designed and lighted by ROBERT EDMOND JONES
Associate producer JOHN HAGGOTT

"One of the most memorable events in the history of the theatre . . . there has never been and never will be a finer rendition of this particular tragedy. It is unbelievably magnificent . . . there has simply been nothing on Broadway in years to earn our gratitude to the theatre more profoundly."
—BURTON RASCOE, WORLD-TELEGRAM

"Paul Robeson gives the outstanding performance in New York . . . the best play current on Manhattan Island . . . Go see it."
—ROBERT GARLAND, JOURNAL-AMERICAN

"'Othello' is so illuminated and held in a taut and thrilling pattern that it becomes in many respects, something new and wonderful in the theatre . . . a triumphant handling of the tragedy by Miss Webster."
—HOWARD BARNES, HERALD-TRIBUNE

" . . . the best interpretation of 'Othello' to be seen here in a good many years. . . Mr. Ferrer is excellent as Iago . . . Uta Hagen is Desdemona, a very pretty, soft-spoken heroine and victim, whose death scene is the most moving of the play."
—LEWIS NICHOLS, TIMES

SHUBERT THEATRE

44th St., West of Broadway • Evs. 8:30
Mats. Thurs. & Sat. 2:30 • Circle 6-5990

Paul Robeson in Othello

The Worker

New York, N. Y.

The following review is by the well-known theatre critic of the Morning Freiheit, Nathaniel

Buchwald. It appeared in the Freiheit Oct. 23:

By Nathaniel Buchwald

The production of "Othello" at the Shubert Theatre with Paul Robeson in the title role is the highlight of the thea-

trical season on Broadway. It is a superb production from every standpoint. Margaret Webster, noted for her masterful arrangements of Shakespeare's texts and her dynamic and actable direction, has imparted a freshness and spontaneity to the famed tragedy. Framed by Robert Edmund Jones in a simple unit set and magnificently lighted, well directed, well costumed and played with verve, it is far and away the best "Othello" that the present generation of New Yorkers have been privileged to see.

Robeson is not the only one to communicate to the audience the power of this tragedy and the magic of Shakespeare's verse. In the other great part of Iago, Jose Ferrer plays with remarkable virtuosity and sinister grace. Uta Hagen is a tender, affecting Desdemona, and James Monks an effective Cassio. But the main thing, of course, is Paul Robeson as Othello. He does not become a critic to be aware of the power and the poetry that Robeson brings to this part. His artistic personality fills the theatre with his presence and communicates the full inner depth and outward grace of Shakespeare's lines. On the one hand you are fascinated by the performance in a detached sort of way—aloof and removed from the familiar plot and following Robeson's style of acting and reading the part; on the other hand you permit yourself to be carried away by the unfolding tragedy to a point where you are no longer aware of the actor Robeson but you see before you the tender Moor, when he is soft and trusting, or the terrible Othello when jealousy, "the green-eyed monster," poisons his heart.

Among the Great Tragedians

There can be no two opinions about the tremendous power of Robeson's Othello. But the matter is not so simple. The role of Othello has behind it a tradition of three centuries. Schools and philosophies of acting were created around this and other great Shakespearean roles. When you look at Robeson in this part, you naturally try to find for him his proper place among the great tragedians of the 18th and 19th centuries: Talma, Coquelin, Salvini, Matkowsky, Henry Irving—each with his own basic approach to the actor's art. Coquelin affirmed that "one can be a great actor only on condition of complete self-control and the ability through one's own will to express emotion that one does not feel, will not feel and by one's very nature can never

feel." Disagreeing with Coquelin, Salvini maintained that an actor must actually experience the emotions he portrays and become of a piece with the character represented: "I had to merge myself with the character represented in order to create for the spectators the illusion that they have before them the real person and not a copy of him."

Does Robeson belong to the Salvini or the Coquelin school? Does he follow the "psychological" tradition of the German school or the "theatrical" tradition of Henry Irving? Does he make use of Shakespeare's lines merely as a medium for communicating his emotions or is he aware of his histrionic craft, of the art of "reading" Shakespeare?

All this is, naturally, related to the basic question of interpreting this great tragedy and its great role. What sort of man is the Moor—just a human being, a passionate nature caught in a web of contradictory emotions, or a man of a given environment and race? Is "Othello" a tragedy of Fate, a conflict between Good and Evil, or a drama of real people in a concrete environment, influenced by specific forces?

Robeson's interpretation and rendition of this great role provide no simple answers to these questions. It is obvious, however, that he belongs to the great Othellos of the past and of our time, and that he brings to the part something all his own that distinguishes him from other great tragedians. But what is that peculiar, the specific, the Robesonian something in Robeson's Othello? Naturally his original personality, his peculiar artistic nature. But Robeson the negro artist also enters into the equation. The important thing is not that he is dark-skinned, as the Moor should be according to the play, but that he imparts greater resonance to the echoing of the centuries. Barbantio, Desdemona's father, charges Othello with having drugged Desdemona "with some mixtures powerful o'er the blood," for it is "against all rules of nature" for a properly reared white young woman to fall in love with a black man; and if Desdemona married Othello "in spite of nature," it must be the result of evil magic. As Othello proudly describes his courtship of Desdemona, you cannot help but hear the proud son of the Negro people, Paul Robeson, denounce the American Barbantios of his own day who also maintain that normal social relationships between Negroes and whites are "against all

Sees O'Neal
Robeson Analogy
Throughout the 1943

This is one aspect of Robeson's originality, of his specificity in the role of Othello. Then comes the originality of Robeson the artist in general—his monumental stature, his monumental voice, his feeling for the music and the dramatism of lofty speech. On the stage he is not merely a great actor in a great part—he is a phenomenon. When he speaks commandingly, his mighty voice vibrates with compelling power and authority. When he is tender in his love scene, it is the tenderness of a deepstream running long an unimpeded course. When he bursts out in his anguish of jealousy, it is the frightening eruption of a volcano.

Robeson's Contribution
Is Special NOV 26

The specific Robesonian quality which makes him particularly suited for the part of Othello predominates over his technique. You have the feeling that in this part Robeson is not the virtuoso actor, but that this is not merely one of the great roles in his repertory, but that it is the role of his life to which he has brought something all his own. Yes, the original, the compelling, the revealing element

In Paul Robeson's "On the Paul Robeson."

Ferrero does not bother with the problem of motivation. A debate has been raging for centuries about the reasons for Iago's wickedness. Why is he such a fiend? Why has he set out to wreck Othello's life? Has he personal motives or is he merely the embodiment of sheer evil? Shakespeare provides some basis for personal motivation in Iago's plotting against the Moor.

AGO: "... I hate the Moor;
And it is thought abroad, th'
'twix my sheets
He has done my office; I know
not if't be true;
But I am sure mere suspicion in the
kind
Will do it; that I am sure of.

And again:
 "For that I do suspect the lusty
 Moor
 Hath leap'd into my seat; the
 thought whereof
 Doth, like a poisonous mineral,
 gnaw my inwards;
 And nothing can or shall content
 my soul,
 Till I am even with him, wife for
 wife."

But Ferrer skips lightly over these lines without the least attempt to make them serve as the key to his conduct. His is the sheer delight of doing evil, the master's intoxication with his masterpiece of fiendish intrigue.

Ferrer and Robeson are a marvelous pair, one the opposite and the complement of the other. The tragedy is not Othello's trusting nature, it is the fatal combination of Othello and Iago, of childlike simplicity and crafty intrigue. By their very style of acting, each finds fulfillment in the other.

Robeson dominates the performance, which is as it should be. "Othello" is the great artist as found in Margaret Webster's production a superb frame for his masterpiece.

**ABOUT
NEW YORK, N. Y.
CARMEN
JONES'**

New York Times
By LEWIS NICHOLS

POSSIBLY it is a little soon
to begin tearing the bricks
from the Metropolitan Opera

House as an indication that the institution has outlived its usefulness. Some people still like to see some people aside from the "Buck" if the authorities now there are biting their nails these evenings they may perhaps for this once be pardoned. For Billy Rose has taken up the opera, and what Billy takes up he usually engulfs. The World's Fair ended by becoming a suburb of the Aquacade, and the world of the night clubs radiates out from the Diamond Horseshoe. Now that the ice has broken the intellectual iciness offering "Carmen Jones" as a variation of the traditional "Carmen," there is no telling what

ay do. For every music lover or
theatre lover in America has a
just one opera he would like to
be modernized, and if Bill follows
the verbal and printed suggestions
we will be working from until
well, at the usual rate, perhaps
til tomorrow.

Nevertheless it will be hard to
t Opus One in the Rose album
familiar music, for "Carmen
es" has everything it needs to
e great theatre. For years the
lars on the Metropolitan beat
been saying something should
one about "Carmen," that the
would make a wonderful

been right, of course, and the show at the Broadway Theatre proves it so. The Bizet music is intact, and with a few exceptions it is played in order in which it is heard in opera. Robert Russell Bennett, uses the full name when coming or otherwise dressed in drag, tops the middle one when singing for The Pan Alley, has whatever editing job was required. Everyone, including Bennett, has been at considerable pains to assert and swear no one has been taken with the "Carmen Jones" may now be Georgia and it may have another cast, but the music is in the gig-woogie—not more so. Bennett wrote it at the time

retto

But it is Oscar Hammerstein II who has brought "Carmen Jones" so that she deserves the place she is receiving in the local theatre. Every writer in the world always has felt the impulse to do something about the librettos of the opera, the something usually meaning a parody. Not Mr. Hammerstein, who takes his task seriously and not with the wayward pencil of a humorist. He has

changed Don Jose of the opera to plain Joe, and Micaela to Cindy Lou and Escamillo, the toreador, to Husky Miller, a prize fighter. But what they sing and say is all in keeping with the characters and with the main threads of the "Carmen" story, which, incidentally, he has followed very carefully. The opening night audience sat wondering slightly what would happen to the Toreador Song when events moved on to that. There need have been no worries, for it went along with a boxer discussing his trade just as had his fighter predecessor.

Stan up an' fight until you hear
de bell,
Stan toe to toe,
Trade blow for blow!
Keep punchin' till you make
your punches tell,
Show dat crowd watcher
know!

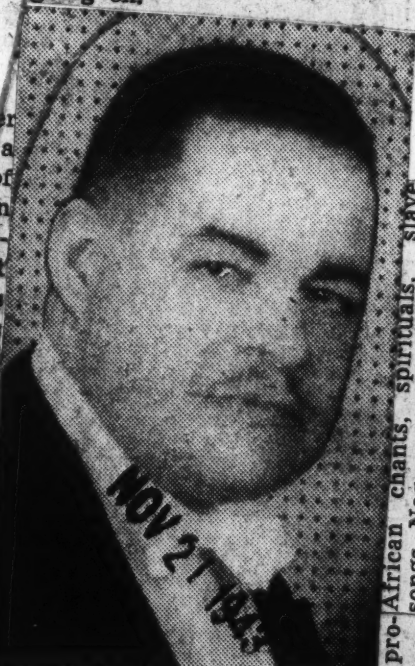
in rewriting librettos, the danger
the opposite pole to parody is a
serious and even following of
original, as though the modern
librettist dared not toy with tradi-
tion. Mr. Hammerstein has not
fallen into that error either. His
characters express themselves as
they would normally under the cir-
cumstances of the plot. Their dia-
lect is easy and familiar; they
behave as they would if they were
working in a parachute factory
in the South and an Army corporal
and Joe fell for a girl named
Mary, last name Jones. Mr.
Hammerstein has not been over-
whelmed by the fact that this time he
is working with Bizet as a col-
orator, and treats the matter
as he did when writing the
book for "Oklahoma." Or, to
draw more exact parallel, when he
was writing the words for "Oleanna"
over."

Port's Part

from the music and words
it takes much more to
musical show as good as
Jones"—with or without
atic background in hold-
his side as the producer
then that everything
d be made right has not
short of that point. The
have come from various
me of their voices more
ned than others. Probably
most part they could not
in the last seats of the
an Opera House, but at
way they are more than
y. Behind them is a
yus, trained

Shaw, a chorus which is thrilling
to hear. Hassard Short, who is
never happier than when directing
a huge multitude with one hand
and turning on new combinations
of lights with the other, has been
in general command—neither hand
slipping. There are dances direct-
ed by Eugene Loring, gay and
colorful costumes by Raoul Pène
du Bois and even Cosy Cole, a
wonderful drummer who bangs
away as though he were trying to
shake the walls of Jethro's

In fact, Mr. Rosebury yet saw the Metropolitan Theatre strictly theater-going public well may take a trip south of the Forty-second street deadline to see how long anything that could suggest such a show as "Carmen Jones" has been going on.



News
Birmingham, Ala

J. C. HERE—William Edmond (above), bass, with the Southaires, will serve as master of ceremonies during the program of the famous network group at the City Auditorium Nov. 28 at 3 p. m.

Southernaires, Noted Singing Group Will Perform In City

NOV 27 1949

Southernaires, the sweet vocal ensemble of the net will come to Birmingham return engagement Nov. 22

The seven hundred seats will be filled by white patrons, the left dressers, the Traveling Stars, of Famous White Rose, South of vocal music, presenting classically music and ballads as effectively as they do the songs of their own race. The group includes Ray Yeates, the lyric tenor, graduate of Hampton Institute in Virginia, who appeared in "Porgy and Bess," and with Paul Robeson in "John Henry."

PAUL ROBESON IN "OTHELLO"

William Shakespeare knew what he was doing, 350 years ago, when he wrote "Othello," a tragedy in which the star is an African black man. Afro-American

To Italians of that day, race equality was commonplace. Italy is close to Africa.

In its best days, Rome was the melting pot for peoples of the world. Hannibal and his African troops brought a good deal of African blood to Italy, and Hannibal himself was a black man.

Italy was conquered for a second time by the Africans in the Ninth Century, when a Moorish army overran Sicily, laid siege to Rome and defeated German troops under command of Otto II.

Pope Clement VII, while Cardinal de' Medici, took an African mistress, and their son, Alessandro, was the first Duke of Florence. St. Benedict the Moor, a Catholic saint, was colored, and of such stock came many of the ruling class of Italy.

Colored people were not so common in England as in Italy in Shakespeare's day, and the great master created this star role of Othello in his Italian play to acquaint theatregoers with the customs of a distant land.

A hundred years ago, Ira Aldridge, a colored American, played the role in England and America and was a sensation. Since then the character has usually been given to white actors in black face.

This season, the Theatre Guild, alive to the publicity easily created by starring a colored man with an all-white cast, gave the role to the internationally famous singer and actor, Paul Robeson.

At the New York opening, last week, audiences gave the play a rousing ovation that Broadway has not experienced for sometime. In London, when Robeson played Othello thirteen years ago, the Britishers gave him twenty curtain calls. Broadway marked up ten the first night and applause lasted 20 minutes after the end of the play.

After its New York run, "Othello" will move to other cities, but not to the South. Dixie is not yet that civilized, but some cities of the North are and that is all to their credit.

The Theatre Guild finds in the box office receipts and in the praise of the critics a justification of its courageous decision to use Mr. Robeson.

As for Mr. Robeson himself, it is expected that he should feel proud of the play's success. In the excitement of opening night he told newspaper men that, in terms of morale, "Othello" will produce an effect almost equal to abolishing segregation in the U.S. Army.

That is an overstatement; nevertheless it does denote progress at a time when every evidence of the breakdown of the master race theories hereabouts is worthy of recording.

Former Popu'ar Child Star is Carrying on at Fort Huachuca

Pvt. Herbert Glenn of New York City is a child and much needed at Fort Huachuca, Arizona's Little Theatre group, the Huachuca Players.

Formerly a popular child-actor in New York City's legitimate stage productions, in 1934 he was given the juve-



PVT. GLENN

...nile lead in Frank Wilson's "Brother Mose," with Canada Lee, Pearl Gaines, Laura Bowman, and Gus Smith. From 11 to 12 to

connected with the Federal Theatre. In Orson Welles' staging of "Macbeth," he did the understudy role of "Banco," and served as assistant stage manager. He also played in "Shogun" with Dooley Wilson as the star, assisted Frank Wilson in the staging of "Haiti," starring Rex Ingram, and served as stage manager for several other productions of Frank Wilson.

The last play that Glenn did on Broadway was the comedy-drama, "Black Messiah," at the Nora Bays Theatre. He has played with the New York Civic Repertory Theatre in which he took part in the Paul Green plays, "Hymn to the King" and "Unto the Hills." Pvt. Glenn is a member of the Negro Actors' Guild of New York.

Abbie Mitchell Players Score In "Cry Havoc" At Workshop Studio Sunday

New York, N. Y. Sunday evening the Abbie Mitchell Players presented Allan R. Kenward's play, "Cry Havoc," to an enthusiastic crowd at their Workshop Studio, 35-43 West 125th street. The Players whose careers have been rather "see-sawed" scored a new high with this dramatic hit, which is currently showing at a Broadway playhouse.

To praise an individual member for a brilliant performance would be ridiculous, for each person turned in a magnificent piece of work. Miss Mitchell was surrounded with such outstanding talent in the persons of Dr. Fred Carter, who was the sole male member of the cast; Jeanne Brothers, Clair Leyba, Marjorie Costa, Estelle Hemsley, Hattie Mndison, Clara Singleton, and Grace Abrams.

The plot of the story which is on the dramatic side is delightfully brightened with spicy humor. The locale of the play takes place in an air raid shelter on a strip of land adjacent to Bataan Peninsula, manned by a handful of nurses. They go through a period of frustration, and mental degradation during the hours awaiting the arrival of reinforcements which never materialized. The exposing of the Nazi spy played by Claire Leyba, is the climax of the pro-

The final act loses a necessary amount of build-up to the moment of the murder. In the opera the unseen chorus shouts its salutation to the victorious fighter four times, the interludes to the ferocious scene between José (Joe) and the recurring always with greater weight and emphasis. This is shortened in "Carmen Jones," cut to the length of a matinee "musical," and losing by it. As for the sudden back-drop spectacle of the champion, triumphant in the ring as thousands cheer, while Carmen falls lifeless to the ground, it is an idea. If the idea, as Berlioz says, has no imagination, then it is a better idea. If utilized, the ring should be seen more than once, concurrently with the developing tragedy. Some might feel that invisible voices would be more suggestive, three voices in close succession and good more savagely ironical, than any other. The first two acts of the opera can be seen more than once, concurrently with the developing tragedy. Some might feel that invisible voices would be more suggestive, three voices in close succession and good more savagely ironical, than any other. The first two acts of the opera can be seen more than once, concurrently with the developing tragedy. Some might feel that invisible voices would be more suggestive, three voices in close succession and good more savagely ironical, than any other.

The scenery which is donated to the group from various sources is a great asset to the play. I feel certain that those who witnessed the Mitchell Players work Sunday are anxiously awaiting bigger and better accomplishments.

For an evening of enjoyable entertainment stop in at the Workshop Studio, to see "Cry Havoc" and you will be more than repaid for your support and interest. The scene which is donated to the group from various sources is a great asset to the play. I feel certain that those who witnessed the Mitchell Players work Sunday are anxiously awaiting bigger and better accomplishments. For an evening of enjoyable entertainment stop in at the Workshop Studio, to see "Cry Havoc" and you will be more than repaid for your support and interest.

What is proved, above all, by the effect of this remarkable production, is that opera can or could be. Created in such a form as to move to with dramatic swiftness and theatrical effect, and that an operascent in close succession and good more savagely ironical, than any other. The first two acts of the opera can be seen more than once, concurrently with the developing tragedy. Some might feel that invisible voices would be more suggestive, three voices in close succession and good more savagely ironical, than any other. The first two acts of the opera can be seen more than once, concurrently with the developing tragedy. Some might feel that invisible voices would be more suggestive, three voices in close succession and good more savagely ironical, than any other.

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CARMEN JONES

THE brilliant entertainment which Billy Rose has presented with an all-Negro cast of singing actors and a transposition of the story of Bizet's "Carmen," set to the original music, is eloquent of several considerations that concern the essential nature of opera and its modern performance.

It is not to be assumed from this that "Carmen Jones" is the equivalent of "Carmen," the opera of Georges Bizet, or that the entire opera house new libretto supplied by Oscar Hammerstein 2d is a work of the unity and the technical finish of the book of Meilhac and Halévy which inspired the composer. But the audacious and original way in which the story is presented amounts, for at least three-quarters of the time, to an excellent theatre and a good demon-

It, and is sung and enunciated in a language the audience can understand, gains greatly in the force of its appeal to the public. For this to be accomplished as with a far-fetched ballet which does not set off or enhance the death, and whose corollary is not affection, but the "mortal hatred" of the sexes! It is a nuance, but an important one, and far from the sentimental last words of Joe in "Carmen Jones," who asks only to die to find Carmen again. And what of the performance? That it is uncommonly alive and intelligently directed is beyond dis-

[illegible]

'FLYING HOME' TO 'FAMOUS DOOR' He's World's Youngest

Courier
Pittsburgh, Pa.



Lionel Hampton, swing's handyman, will bring his sensational orchestra to the new and larger Famous Door on 52nd street near Seventh avenue, where Hamp is reported to be in line for the largest salary ever drawn by a septa orch leader in a New York night club.

Orchestra Leader Earns Designation As 'King Of Hot'

Courier
Pittsburgh, Pa.

Daily World
Atlanta, Ga.



Bands may come and bands may go but this season's treat is Eddie Robinson's Orchestra, America's young band leader, that features the sensational trumpet ace, Frank Brown, and the alto sax king, Ernest Thompson. Robinson's musical aggregation was recently co-starred with the celebrated Ink Spots on a theatre tour. Critics hail him as a solid blend of jive, jitter, jump and sweet melody—Robinson's tops.

NEW YORK, Aug. 12—For perhaps the third or fourth time in its history, the Saturday Evening Post is carrying an article on a colored person. This time it's a bandleader, the master of them all, Duke Ellington. Written by Maurice Zolotor, the article which is in the August 7 issue of the magazine, devoted three and a half pages to the composer's life and music. Titled, "The Duke of Hot," it is illustrated by four color-rotogravure pictures showing Duke alone, with his publisher, with his band, and with two young Harlem fans.

SERIOUS TREATIES

The piece is notable for the serious appraisal it makes of Ellington's place in musical history, with mention of the many famous classical musicians who have paid tribute to his genius, and of the memorable Carnegie Hall concert given by the Ellington band last January.

Call

'Porgy and Bess' Begins Tour

Kansas City, Mo.
Dolores Calvin

Sees Stars . . .

NEW YORK (Calvin's News Service) HAMP'S

BAND IN THE \$\$. . . . Lionel Hampton, the vibra-harp genius who used to, and I know still does, keep his followers standing blocks to watch him perform will bring in for the band more than \$2,000 a week at the new Famous Door . . . The "Flying Home" band will indeed be welcome! . . .

THIS IS NEWS . . . "Porgy and Bess" which has been a sell-out for the last three weeks, came to an end here for the company will "hit the road" again immediately . . . Jack Benny back from 10 weeks overseas, can't wait to tell Rochester all about it . . . "Laugh Time" starring Ethel Waters, won't bother to change from the Shubert Theatre to the Ambassador for Paul Robeson's "Othello" until October 17th, just two days before Robeson makes his entrance . . . The USO-Carnegie shows figure that have sent 609 entertainers in 114 show troupes overseas between November, 1941 and the middle of September, 1943. . . .

TALK OF THE TOWN: . . .

All attention seems to be on "Carmen Jones" for the present . . . First of all, we hear the good news that Robert Russell Bennett will conduct the show . . . Bennett, a well known composer, is a good friend of William Grant Still, the race's foremost composer . . . The "Jones" cast is 99 right now and their latest addition is drummer Cozy Cole . . . Rehearsals have been moved from the Mecca Temple to the Century over on Second Avenue. . . It will certainly be a relief to not only Billy Rose, the millionaire backer who took over this job from Oscar Hammerstein, after a tenor couldn't be found, but also to the reporters who find it a headache that so much keeps continuously happening to prevent opening night. . . The swing version indeed promises to be good stuff. . . .

INCIDENTALLY: . . .

Katy Dunham seems to be here to stay, at least for a while, for Sol Hurock, her manager (and also Mabel Anderson's) will keep her and troupe exclusive at the Martin Beck Theatre until November 13 and then it'll just move up Broadway to another house. . . Scheduled to run two

Race Equality In

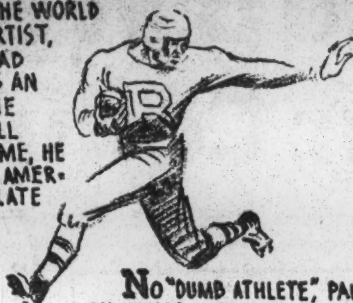
Theatre, Why Not

Elsewhere — Hayes

Journal & Guide



LONG BEFORE THE WORLD KNEW HIM AS AN ARTIST, YOUNG ROBESON HAD ACHIEVED FAME AS AN ATHLETE. ONE OF THE GREATEST FOOTBALL PLAYERS OF ALL TIME, HE WAS SELECTED ALL AMERICAN END BY THE LATE WALTER CAMP.



NO "DUMB ATHLETE," PAUL WAS AN HONOR STUDENT AND PHI BETA KAPPA MAN AT RUTGERS!

PAUL ROBESON
ACTOR, ARTIST, ATHLETE.

NOV 26 1943

INTERNATIONALLY FAMOUS AS A CONCERT ARTIST, PAUL LOVES TO SING THE SONGS OF THE PEOPLE. ALWAYS IN DEMAND FOR THE STAGE, SCREEN AND RADIO, HE NOW DEVOTES HIS TALENTS TO THE WAR EFFORT BY SINGING AT BOND RALLIES, AND FOR THE BOYS IN THE ARMED FORCES.



PROBABLY BEST KNOWN FOR HIS BRILLIANT PORTRAYAL OF THE MAD RULER, IN O'NEILL'S "EMPEROR JONES," ROBESON HAS LONG BEEN A GREAT FAVORITE ON THE STAGE AND SCREEN.

Call
Kansas City, Mo



Robeson's Portrayal Of "Othello" Thrilling As Play Hits Broadway

Journal and Guide
Norfolk, Virginia.
By DON DE LEIGHBUR

NEW YORK—Another milestone of the Negro on the American stage was reached last week when Paul Robeson, internationally famous baritone and actor, opened on a New York stage as "Othello" with an all-white cast. The Theatre Guild's offering of the Margaret Webster production of "Othello" at the Shubert Theatre presents a Negro for the first time in the role of the tragic Moor on the legitimate stage, and playing the role with such magnificent dignity, emotional intensity and majestic portraiture, opposite a white Desdemona, the poignantly beautiful Uta Hagen, also famous as an actress.

The revival of "Othello" comes to New York after having been successfully shown in Boston and in Philadelphia. It was first played by Mr. Robeson in 1930 in London with Peggy Ashcroft, an English actress, as the Desdemona, and Maurice Browne as the Iago. Miss Hagen first

played Desdemona at Harvard's Cambridge in August of 1942 and at Princeton. Because he believes "Othello" was a Negro and not a "Moor" as Shakespeare classed him and as white pundits insist he was, Mr. Robeson has done extensive research work on the subject and the results have convinced him that he is right. He feels he can

understand "Othello" as a member of his own race better than a white person could or would. That is why Paul Robeson's presentation of "Othello" is such a primitive greatness and stature.

ROBESON HOLDS OWN
For the first time, Iago, the crafty, vicious conspirator, does not take away honors from the leading character in the Shakespearean masterpiece, although the wily Iago steals reason from the mind of Othello but the highly capable Mr. Ferrer does not steal the show from Paul Robeson.

Robeson's voice with its resonance and depth dominates the production. As the implacable, jealous Moor who must strangle his wife, the majestic heights that Robe-

son reaches is a thrill to all who see the play. Miss Hagen as the unhappy, true, unworshiped wife that Shakespeare wrote about, submissive, intensely feminine and puzzled, is very much appealing.

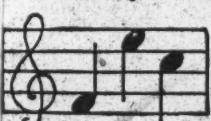
No play for the last several seasons has received the wild applause as that accorded "Othello." The cry, "Bravo!" resounded through the jam-packed Shubert Theatre. Mr. Robeson received at least ten curtain calls, shared with Miss Hagen, her husband, Jose Ferrer, and Margaret Webster, who played the part of Emilia, handmaid of Desdemona.

Miss Webster was forced to talk to the audience and she told how she and Paul Robeson had dreamed for a long time such a night as they had just concluded, but which they had never expected to

MUSIC CALENDAR

November 21—Porgy and Bess," Memorial Auditorium, 8:30 p.m.
November 24—Porgy and Bess," Memorial Auditorium, 2:30 p.m. and 8:30 p.m.
November 27—Sigmund Romberg and his orchestra, J. H. Thuman Series; Memorial Auditorium, 8:30 p.m.
December 4—Don Cossacks, J. H. Thuman Series; Memorial Auditorium, 8:30 p.m.
Louisville, Ky.

AN EXOTIC, flavorful score is found in "Porgy and Bess," a successful American opera which is scheduled for performances at the Memorial Auditorium at 8:30 p.m. Tuesday and Wednesday, and at 2:30 p.m. Wednesday.



George Gershwin's colorfully and admirably in "Porgy and Bess" the color of the primitive drama of life found in Catfish Row, Charleston, S. C. Some of the songs have a typical Broadway lilt; others are ex-

Miss Dunham was her own choreographer while John Pratt designed the scanty but colorful costumes. Katy, who once had a Julius Rosenwald Foundation Fellowship to study primitive Negro dance rituals in their native habitats, called her show "Tropical Revue," ranging in dances from Melanesian to boogie-woogie. At the same time, the dancing was just plain jive. There's lots of rumba, lots of hip-swaying and Katy does well in her old piece as "Woman With the Cigar," which proves her great ability. Her new dancing partner is Roger Char-dieno. The wonderful part about the whole thing was that the chorus girls were beautiful and the important thing, they could dance. There were lots of good-looking and well-trained men in her group also.

In the past, you see such a little of the Dunham talent that when it appears on stage in all its glory with the right lights, beautiful setting and

DUNHAM DANCE GROUP

PLEASES B'WAY THEATRE-GOERS

See (Magazine Section) Chicago, Ill.

By DOLORES CALVIN.
NEW YORK, Sept. 30. (C)—Katherine Dunham, the modern dancer, came to town this week with her dance group to Broadway. The reason for the lift is so sorely needed. The group had been quite dull and then here comes the Dunham group with her hot rhythms and voodoo wild movements to bewitch the customers and make them really enjoy an evening at the theatre. There were authentic West Indian drummers to beat out the beat and it is very sad that

HINES SCORES MUSICAL MOVE OF YEAR BY SIGNING 12 LASSIES FOR BAND

Courier
Pittsburgh, Pa.



With the draft practically decimating his orchestra, Earl Hines decided to do the unprecedented and added 12 girls to his organization, which totals 27 people. His move is being hailed as revolutionary and possibly a forerunner of the post-war orchestra makeup. The above photos show the "Earl" and his talented young ladies.

Extreme left: LaVilla Tullos is the lady of the harp. Inset: Earl Hines, the man with a musical idea.

Lower left, center: Roxanna Lucas, electric guitarist, who was formerly with the Sweethearts of Rhythm.

Center: Three of the ladies who will play the violins with the band, Sylvia Medford, Helen Way and Angel Creasy, who has been featured with the Hines crew on recent theater dates.

Right center: Lucille Dixon thumps the bass fiddle, while Ardine Loving, (extreme right) displays her technique on the cello.

Hines is of the opinion that his band can open new avenues for engagements because of the addition of the girl instrumentalists.

Earl Out To Prove Value Of Mixed 'Ork' Personnel

SEP 11 1943

NEW YORK, Sept. 9.—One of the most revolutionary steps ever taken by a colored bandleader was revealed here last week when Earl (Fatha) Hines, superlative jazz pianist and idol of swing fans for the past 15 years, started rehearsals with a new band that is unique in jazz history. The "Fatha's" new plan involves the inclusion of no less than 12 girls in his organization, of whom are instrumentalists. The idea involves a complete change in style, for all the girl musicians hired play string instruments and will be featured mainly in sweet arrangements.

THE EARL HAS PLANS

Hines has ambitious plans for this new organization. "I'm keeping my original band for four or five trumpets, four trombones and five saxes," he stated, "and with the 12 girls added, plus myself and the drummer, it makes a total of 27 people. In addition I've hired Jesse Stone, who used to be in charge of the Sweethearts of

CONTINGENT

The girl members of the Hines outfit comprise Angel Creasy, talented violinist featured with the band as a solo artist on several recent theatre dates; Helen Way and Lolita Valdez, violins; Ardine Loving, cello; Roxanna Lucas, guitarist; Lucille Dixon, bass; (both of these two were with the Sweethearts of Rhythm) LaVilla Tullos, harp; Sara Vaughn, vocals and piano, and a new vocal quartet to be known as the "Bluebonnets."

The new Hines aggregation started rehearsing August 30, and after two weeks' intensive work, is set to make its first public appearance Friday, September 10, at the Apollo theatre, in New York City.

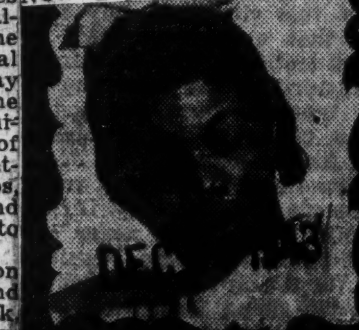
It is estimated that the preliminary expenses of bringing the girls in from half a dozen cities, providing their clothes, arrangements and rehearsals, will amount to at least \$15,000.

"It's a big investment," says Earl, "but I'll prove it was worthwhile."

Negro Cast in Simultaneous Production of 'These Are a Family'

For the first time in theatrical history, a special Negro production of a Broadway hit is to be presented in Harlem while the original white

New York Times
New York, N. Y.



Cafe Society

DOWNTOWN
2 SHERIDAN SQUARE
CH 2 2737

3 SHOWS

9:00 12:00 2:15

PEARL PRIMUS

CRITICS HAIL HER AS THE NEGRO DANCER OF THE YEAR

—ADELAIDE KERR, ASSOC. PRESS

★ ★ ★

JOSH WHITE

ONE OF THE GREATEST OF BLUES SINGERS

—LIFE MAGAZINE

★ ★ ★

MARY LOU WILLIAMS

MARY LOU WILLIAMS IS BY FAR THE FINEST WOMAN PIANIST IN THE COUNTRY

★ ★ ★

THE REYNOLD'S SHOW

THE REYNOLD'S SHOW AT THE APOLLO

★ ★ ★

THE FEMININE

months' anniversary at the Longacre Theatre. By arrangement with John Golden and Phoebe and Henry Ephron, producer and authors of the comedy, it will be presented for a series of performances beginning Thursday evening, Nov. 14 by the American Negro Theatre at the Library Theatre, 103 W. 135th St.

John Golden announces that he has given producing rights to his current success to this Negro organization with a double purpose: first as a demonstration of his interest in indigenous Negro cultural movements; and second as a demonstration of the universality of the story about war-time babies that is told in "Three Is a Family."

According to Mr. Golden, the Negro production will prove that all Americans, white and black, have an equally lively sense of humor to laugh at the kind of wartime hardships on the home front that are delineated in the Ephron comedy. The transformation of the characters of the comedy, from the white people seen at the Longacre to those of a typical Negro family will indicate, he believes, the unity of all Americans today in accepting with a sense of humor the conditions and adjustments of war-time domestic life.

The American Negro Theatre is the organization that won renown under its founder and director Abram Hill, for its uptown production of "On Striver's Row," in the fall of 1940, of "Natural Man" on May 7, 1941, which were especially for this group, and other more recent presentations. "Three Is a Family" is the first Broadway play they have attempted.

'SWEETHEART OF THE 92ND DIVISION'

Defender
Chicago, Ill.

Lena Horne, newest and brightest star in the Hollywood firmament, was officially crowned "Sweetheart of the 92nd Division" on the stage of the Fort Huachuca outdoor amphitheatre last week. The screen star, on a three day visit to the men of the 92nd and Fort Huachuca, had previously been voted Number One Pin Up Girl by the Buffalo, Division newspaper. Among Lena's activities during her visit was the dedication of a new motion picture theatre for the entertainment of the men of the 92nd. Miss Horne is a niece of Sgt. John B. Horne, a native of New York City, N. Y., and chief clerk of the 92nd Division Special service section.

The art of the people is a unique weapon, delicate yet tough, intangible yet durable as the spirit of the people who create it. The formation of the Harlem People's Art Group marks the birth of just such a weapon—and it's no accident that Solidarity Lodge No. 691 of the International Workers Order has helped in the creating. Welding this group of talented artists into a permanent theatre represents a serious and responsible attempt to build a people's theatre which will

express the vital cultural aspirations of the Negro people. Their first concert will present a chorus of 50 voices under the direction of composer-director, Millard Thomas, and outstanding soloists, Pearl Primus, Aubrey Pankey, Ismay Andrews, Swa-Hill Dancers and Massie Patterson. They will perform Sunday evening, Sept. 26 at the Heckscher Theatre on 5th Avenue and 104th St.



Outstanding American baritone, Aubrey Pankey, who will solo at the concert of the Harlem People's Art Group, sponsored by Solidarity Lodge No. 691 of the IWO, on Sunday evening, Sept. 26 at the Heckscher Theatre. The program includes Pearl Primus, Ismay Andrews, Swa-Hill Dancers, Massie Patterson and a chorus of 50 voices under the direction of Millard Thomas.

This isn't the first time that the IWO has been in on the creation of a big idea in the Negro cultural world. Remember our pageant on the Negro in American Life, starring the great-voiced Paul Robeson? Remember the Harlem Suitcase Theatre, whose biggest hit was Langston Hughes' "Don't You Want to Be Free?" Those were IWO babies, born and nurtured. The formation of the Harlem People's Art Group is a logical development of this activity—constituting an intrinsic part of our fraternal life. As a matter of fact, the Group evolved out of a smaller group, the Harlem People's Chorus, under Thomas' direction, who made their debut at the Madison Square Garden IWO pageant, MARCH TO FREEDOM. They, too, were sponsored by Solidarity Lodge 691 of the IWO.

Composed of uniquely and variously talented artists, the Harlem People's Art Group is presenting an unusual program. The Chorus, directed by Millard Thomas, will sing music as varied as Wagner's "Tannhauser," "Elli Elli" and work songs. Massie Patterson's field of song will be the Calypso, and Ismay Andrews and her Swa-Hill Dancers will present authentic African dances. Original works by Millard Thomas will also be heard.

Pearl Primus, brilliant young dancer who has leaped to prominence as an outstanding artist in an incredibly short time, will make her first concert appearance of the season with the Group. Her program will be announced in this column next week.

If we seem to be bursting with pride, we think it's pardonable. In bringing the best of Negro culture to audiences, in encouraging and developing Harlem's wealth of creative talent, we feel we are helping to make a vital contribution to American culture and that we are materially strengthening national unity.

Within our small United Nations of cultural groups, the Harlem People's Art Group is being warmly welcomed. Greetings from our other IWO groups are pouring in, sent by the American People's Chorus, Czechoslovakian Young People's Group, New

Tickets for the Heckscher Theatre Concert are available at Solidarity Lodge Room, 143 W. 125 St. and at IWO offices, 80 Fifth Ave.



Dorothy Donegan

ପ୍ରାପ୍ତି ୫-୧୦-୫୩

A new, 19-year-old genius of jive has Hazel Scott clutching her laurels.

When Dorothy Donegan plays, she develops a convincing case of St. Vitus' dance. She can't help her twitches, moans and groans any more than she can stop her heel from socking the floor—*clump*—as the piano begins to sizzle. Dorothy plays side-saddle, gyrating as she pounds out hot licks on the treble, chopping Chopin to bits, beating Bach eight to the bar. Although she invariably starts a classical piece in the accepted fashion, she soon whips it into pure Donegan pulp. "I compose," she explains, "every time I play."

Daughter of a dining-car chef, la Donegan started studying at the Chicago Conservatory of Music at the age of eight. Her first jobs were in Chicago Loop joints which she soon jammed with devotees. Once a customer wept over her rendition of *Tea for Two*; once, at a Great Lakes service.

HEADLINES

Theatre Editor Peoples Voice
New York, N. Y.



It is not ~~only~~ that a ~~book~~ hits the bulls eye twice with one ~~as~~ does "Carmen Jones." There is so much to shout about that I find it difficult to be coherent on the subject. But there is one thing I am dead certain about, and that is, Muriel

MURIEL UNDERSTANDS ROLE PERFECTLY

Muriel Smith has an uncanny understanding of the role she is portraying. She not only knows what makes Carmen tick but she makes you know. The gal has grace, warmth, humor, depth and all of the other things which are required for a really good actress. Her tiniest movement is projected from her head to her toes and by that I do not mean she overacts. On the contrary, her style is smooth and undisturbed but at the same time, oozes with a radiance and vitality which envelopes those watching.

tion of another 'Carmen' in the person of Múriel Rahn, who in her own individual way is as good a 'Carmen' as played by Muriel Smith. Rahn has the maturity ~~and~~ which is better suited to Bizet's score and an intelligent approach to the character. You can look forward to much debate and discussion by critics as to which is the best. Personally, I feel that what one lacks, the other has and vice-versa. Which in turn makes for two damn good Carmens. When you stop to realize that never before have our musically ambitious youngsters had the opportunity to get actual working experience in opera or operetta, it is little short of miraculous that out of nowhere, so to speak, have come not one but two finished and wholly satisfying Carmens. This is equally as true of the two Cindy Lous and most of the cast.

In order to appreciate what is happening at the Broadway theatre, you must go not once but at least twice. Billy Rose, Oscar Hammerstein II and everyone responsible for the "Carmen Jones" production can well be proud of a job well done and we in turn can consider them champions of better race relations.

one for Miss Smith in view of the fact that she had been suffering from a bad throat for more than a week and had to sing over a cold. "I'll wager, though, there were damn few people in the audience who were aware of this. This is trouping in the best theatrical tradition."

DIALECT SPOTTY—TOO BAD, TOO BAD!

The one criticism I have of the show, is the spotty dialect which is injected here and there. It is uncalled for and from the standpoint of good theatre, it is cumbersome and makes knotty an otherwise smooth book.

This criticism has been made known to the producers of 'Carmen' by your reporter and it is hoped that by now, this minor flaw has been taken care of.

MURIEL RAHN'S 'CARMEN'

A second visit in three days to the \$165,000 advance sale of "Car-men Jones" makes it very difficult for a reviewer to put into words all of the beauty and excitement, he or she has not been quite able to analyse or digest, so completely does this unprecedented show sweep you off your feet, even for a second time. I have the feeling that a third or fourth time would not be any kinder to your equilibrium than the first, and particularly if you have reason to be proud, as certainly we have, of another gain made in the theatre.

The importance of last Saturday's performance was the revelation

DUKE ELLINGTON IS RETAINED EXTRA WEEK AT HURRICANE; TUNE CLICKS

Courier
Pittsburgh, Pa.

AUG 28 1943

NEW YORK, Aug. 26—After having his option picked up innumerable times since he went into the Hurricane last spring, Duke Ellington is being held over for an extra week after his engagement was supposed to terminate September 15. This now brings it up to September 23 that the aggregation will be appearing at the Broadway spot. Following the Hurricane stand, the band will have a two-week rest period until October 7, providing they don't get

Daily Worker
New York, N. Y.

held over at the Hurricane again. That date, they began an engagement at the Capitol theatre here. During that time, plans will be under way to have the Duke give a number of jazz concerts, similar to his Carnegie hall and Boston concerts of last season.

DUKE'S TUNES CLICK

Not only is Ellington successful in his personal appearances, but most of his songs turn out to be best sellers also. It has gotten to that it seems to be an Ellington policy to ring the bell of the "Hi-Parade" at least once a year. Last year, it was "Don't Get Around Much Anymore," and now, this year's tune that's fast headed for the top is "Tonight I Shall Sleep" (With a Smile on My Face). Based on an idea by Duke's son, Mercer, the music was set to lyrics by Irving Gordon, and has already reached the "Most Plugged Songs" list in both Variety and Billboard.

Ellington has one more new tune which hasn't been heard about very much yet, but it's another of those old things done over. Originally titled "A Little Too Late," its new monicker is, "Do Nothing Till You Hear from Me." The lyrics are by Bob Russell, whose words added so much to "Don't Get Around Much Anymore."



DUKE ELLINGTON

'Duke' the King of Swing

Duke Ellington couldn't have been that finger on. Included in these are thinking of himself when he wrote "Black and Tan Fantasy," "Solitude," his latest hit, "Don't Get Around Much Anymore," for the Duke has done and still is doing plenty of his best works have been recorded. They're known as

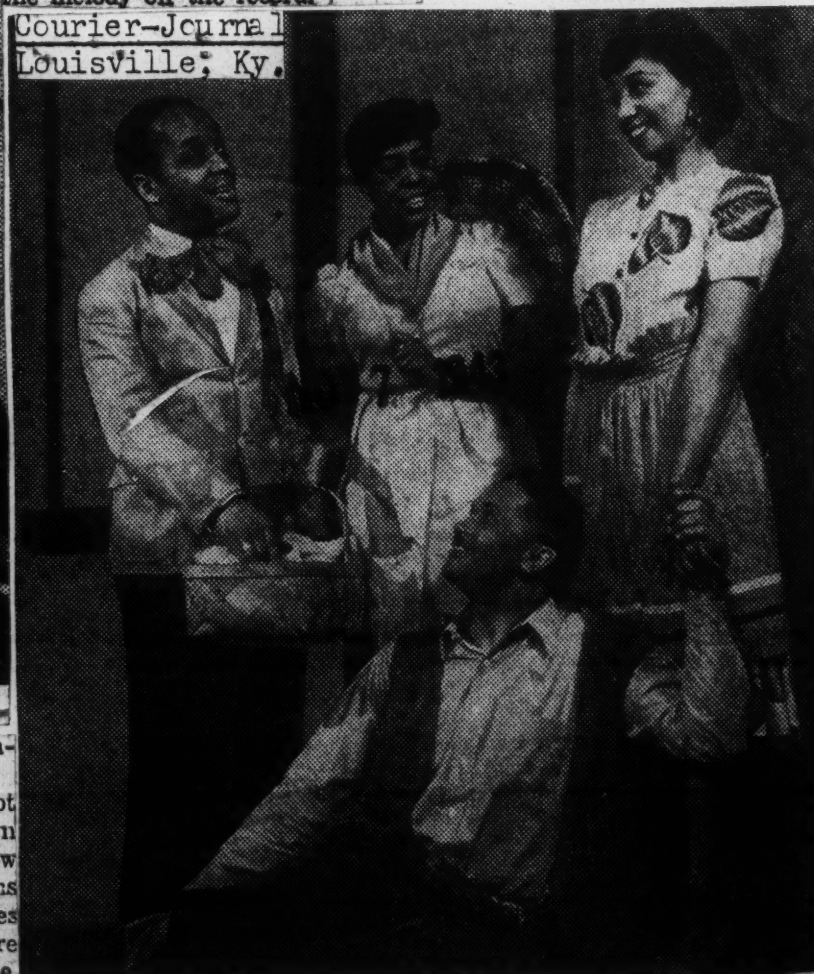
his first jazz tune, "The Soda Fountain Rag," at the age of 16.

That was 28 years ago, and a lot of modern music has gone down the river since then, but somehow many of Ellington's contributions have remained among the melodies that linger on. Included in these are "Black and Tan Fantasy," "Solitude," "Mood Indigo," "Sophisticated Lady," and "In A Sentimental Mood. Practically all of his best works have been recorded. They're known as

standards in the profession, which means they never go out of date and can be played over again by five bands without losing their original luster.

Some of the great men of the musical world have called Ellington one of the most profound influences on modern music, even likening him to Stravinsky and Ravel. Stravinsky himself has compared the Duke to Stravinsky. But all this, leaves Ellington unimpressed. He has a chronic headache to his music publisher, Jack Robbins, who pleads in vain with the Duke for a lead sheet of this or that new song. The Duke insists he can't write music; that his publisher can play a recording of it and have his own arrangers pick the melody off the record.

Courier-Journal
Louisville, Ky.



Chief performers in Gershwin's "Porgy and Bess"

The much-touted Cherly Craw-

ford production of George Gershwin's "Porgy and Bess" will also

a theatrical visitor of the wide success, now making its second month. This attraction will be on tour across the country, is presented at Memorial Auditorium, "Porgy," which was made a triumph for three performances, into a folk opera by Gershwin, Tuesday and Wednesday nights, with lyrics by the author, Duke Ellington, and Ira Gershwin.

The main players will be: Todd Duncan, Etta Moten, Avon Long and the other players will be under the direction of this Broadway and nation-

72a-1943

COUNT BASIE STEALS SPOTLIGHT IN LINCOLN HOTEL OPENING!... IT WAS A REAL FIRST NIGHT AFFAIR



Old "One O'clock Jump" himself, none other than Count Basie, sent tradition tumbling last Friday when he became the first colored bandleader to bring a crew into the swank Hotel Lincoln. Needless to say the Count took over. The brilliance of the occasion was highlighted by the appearance of lovely Lena Horne and Duke Ellington, left photo, as guests of Basie.

Center photo: The night before his Lincoln opening, Count dropped over to the Golden Gate to greet Mrs. Eleanor Roosevelt at the Vocational Foundation dance.

In the right photo, three winners of The Pittsburgh Courier band contest got together for the first time in one photograph as they pay their respects to the Count. Here he is flanked by Duke Ellington and Lionel Hampton, two young men who are making musical history of their own. —Layne Photos.

Jimmy Lunceford Keeps Word N. Y.

The Worker New York, 1943. Many years ago, when he was just starting his rise to the position of one of America's great orchestras, Jimmie Lunceford gave his oral agreement to play at New York's Renaissance Casino every Labor Day, come rain or high water. Well, Jimmie has held true to his word every year since, and the years total many. So, Lunceford and his band, now coming along a Western tour, are making an appearance at the Orpheum Theatre in Los Angeles, are turning 'round and heading East to play the Renaissance on Labor Day.

15,000 Witness "La Traviata" at Watergate, Afro-American



Fifteen thousand persons witnessed the presentation of "La Traviata," all-colored opera, Saturday night at Washington's Watergate. Top center, Joseph Lipscomb as Alfredo; bottom, Lillian Evanti as Violetta. Gallery sang the leading role. Right, diminutive Vivian Stewart, one of the gypsy dancers. The opera was staged by the National Negro Opera Co., Inc., with Frederick Vajda, formerly of the Metropolitan Opera Company, directing.

Anti-Jim Crow Song Stops Detroit Show

DETROIT, Aug. 18. — Irving Caesar's new musical revue "My Dear Public" opened at the Cass Theatre on...

Monday. It's an excellent show but the biggest thing in it is Caesar's anti-Jim Crow song "Color Line," sung by Rose Brown. The song goes: "there ain't no color line in Heaven. Cause if there is send me to Hell." It drew three scores in the city that was the scene of vicious fifth column rioting against the Negro community a few weeks ago. Miss Brown stopped the show. The audience gave her a tremendous ovation. Jim Crow was floored in this great community of Negro and white and Irving Caesar deserves a vote of thanks for a song the whole country will be hearing and singing before long.

(EDITOR'S NOTE: On Aug. 10, David Platt reported in his column "Film Front" that Caesar had become a little uncertain about using the song in Detroit. Platt told Caesar that if his song was worth anything at all it was worth trying out where it would do the most good. A few days later "Film Front" broke the news that Caesar had decided to retain the anti-Jim Crow song during the Detroit tryouts. "Several members of the cast prompted by a paragraph in last Tuesday's 'Film Front' persuaded him to keep it in.")

Jimmy Lunceford And E. Hawkins

Draw 8,000 Fans In St. Louis

Defender.

Chicago, Ill.

ST. LOUIS, Mo.—

St. Louis played host to two name

aggregations last week when

Erskine Hawkins and his or-

chestra moved into the Castle

ballroom Saturday night followed

by Jimmy Lunceford, who rocked

the Keil Auditorium on Sunday

Hawkins drew 2500 an over

capacity crowd for the uptown ball-

room, while Lunceford, having a

larger hall pulled 6500 fans.

Supplementing the orchestrations

of Hawkins were the terrifically

sweet tunes of this city's George

Hudson who shared the band stand

with his former schoolmate. Of the promoted the Lunceford affair.

great number of jitterbugs and sometime during the night a report

swung fans who braved the August was received at police headquarters

heat, at least fifty percent were with that a large fight was in progress at

the local aggregation. In fact Haw- the hall. Special reserves were sent

kins' "Don't Cry, Baby," a current- over from Central district to inves-

favorite was the only number which tigate. Officers in charge stated they

outdrew Hudson on applause. Ac- cording to the response, St. Louis

has definitely gone Hudson con- to shed any light on who could

scious. have made the false report to po-

Hudson, playing his first local en- lice.

gagement since entertaining for Recent promotions by members

more than 500 soldiers of the United of the Regal Sports have ended in

States army, did not let his fans various slug fests either during the

down on one single note. engagement or following it and be-

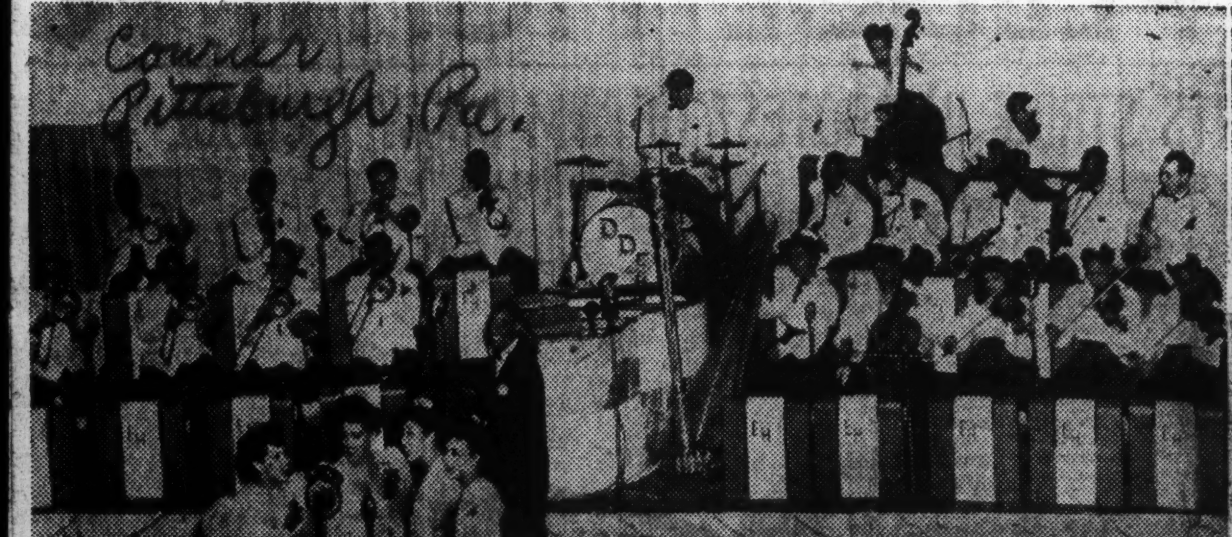
False Fight Report cause of this, police have been cau-

Down at the auditorium Sunday tioned to keep a sharp lookout for

it was the Regal Sports who offenders.

Statements made by the club sev-
eral months ago that no form of
an altercation would be tolerated at
future affairs have been lived up
to. The Regal Sports is one of the
younger organizations in the city.
The club has been built from a 35
cent dance-giving group to bookers
of the country's largest names in
the orchestra world.—H. B. W.

SOMETHING NEW HAS BEEN ADDED TO FATHA HINES' ORCHESTRA... AND IT'S TERRIFIC



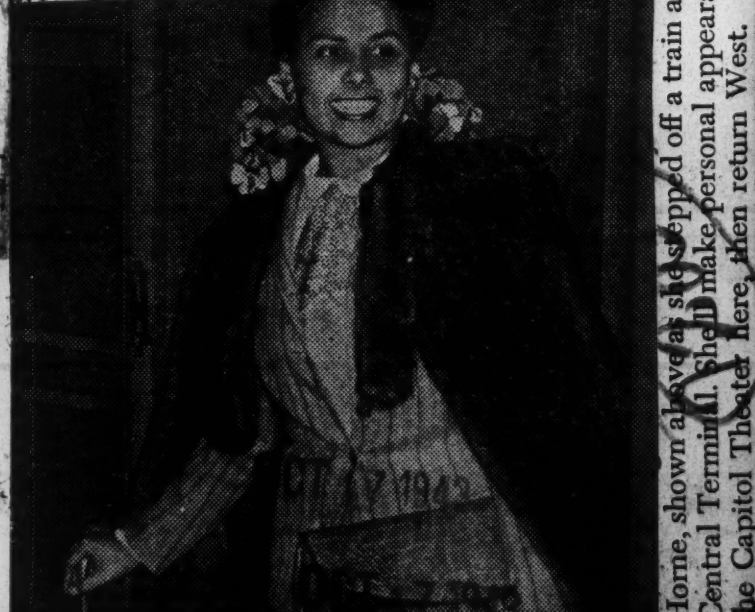
Earl Hines Unveils New Mixed Ork; Apollo Fans Acclaim Idea

Courier
Pittsburgh, Pa.

When the curtains parted at the Apollo theatre in New York last Friday the big audience waited with bated breath to see what musical magic Earl Hines had cooked up for them. They weren't disappointed. Fifteen men. Seven women. Five vocalists. That was the outfit produced by the Earl, making a reality of a dream he had harbored for many months. In the first photo the luscious "Blue Bonnets" are shown in front of the band. At the upper right is the vaunted violin section, composed entirely of women. Elmer Carter, yower right, member of the State Labor Board and vice president of the Negro Actors guild, was among the speakers on the program which was broadcast over WINS.

NEW YORK, Sept. 23—Earl Hines was on the musical spot last Friday when he unveiled his new "dream band" before a packed house at the Apollo theatre, where patrons are nationally known to have the most show business savvy in the country. The "Fatha's" mixed orchestra of 28 people scored an immediate hit, but there were skeptics in the audience. Violinist Angel Creasy should be the Irons out the rough spots, it is believed he will give America one of the greatest bands of our time. She is definitely a star. If the Hines idea is successful, his band may be the forerunner of the post-war orchestra make-up. At any rate the "Fatha" must be given credit for his courageous experiment. The Blue Bonnets are the group vocal finds of the year. Their rendition of "Talk of the Town" and "Bluebirds" are really the talk of the town. Sarah Vaughn sings an original Hines concoction titled "My Dream of You," in a manner that's sensational. Warren (Baby Don't You Cry) Evans, formerly with Buddy Johnson, delivers in his usual ingratiating style. The Hines orchestra is still in the process of organization and when

PM
New York, N.Y.



Lena Home to Manhattan last Monday after making four movies in Hollywood came Lena

Horne, shown above, as she stepped off a train at Grand Central Terminal. She'll make personal appearances at the Capitol Theater here, then return West.

A REAL "OTHELLO"



Guardian

Boston, Mass

ROBESON EXCELLS AS "OTHELLO"

SEP 25 1943

By ANSELMO KINCAID

PAUL ROBESON

Appearing at the Colonial in the role of Shakespeare's Immortal Play.

Just as Paul Robeson is all-ago, as well as of his charm-ways mentioned as an all-timer, when Mrs. Jose Ferrar, all-America football player, on whose stage name is Uta Hagen account of his great ability as gen. for the part of Desdemona end on the Rutgers football team.

Teams of 1917 and 1918, so will. While Mr. Robeson dominates Paul Robeson always be men-the play he has plenty of com-parison as one of the greatest petition from Mr. Ferrar as la-Othellos of all time on anygo. As a matter of fact every stage.

Mr. Robeson is marvelous in Miss Edith King who played his enactment of William the role of Emilia instead of Shakespeare's immortal char-Margaret Webster who usually actor, Othello, the Moor of plays this part, was particu-Venice. He is commanding as larly effective in the last scene a general and as tender as before her death.

any lover can be as he de- Miss Hagen as Desdemona. His love for Desdemona, mona, was loved to look at his faithful wife, whom he so and showed her great exepri-Insanely wronged on accountence as an accomplished ac-of Iago's villany.

Margaret Webster who pro-too was James Monks, an ex-duced the play now playing at cellent Cassio.

the Colonial Theater made ex- The theater was crowded cellent choice not only of M each evening this week.

Robeson as Othello but also of Jose Ferrar, the villainous

Letters and pictures from LOOK readers

Address letters to Editor of LOOK, 511 Fifth Avenue, New York 17, N. Y.



Great Scott!

(To the Editor: This pert, poised 3-year-old (above), photographed in her native Trinidad twenty years ago, was quite a musical prodigy even in those days. When she was only three and a half, the Scotts found that their daughter, Hazel, had perfect pitch, and before another year, she was adding her own piano touches to familiar tunes.

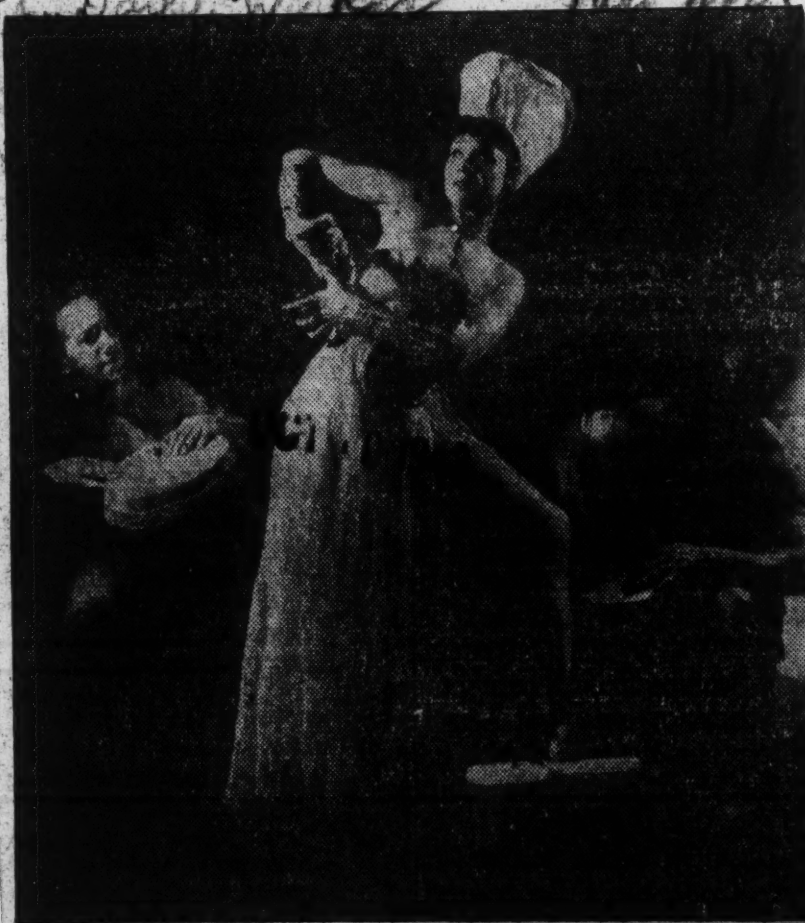
Hazel, shown at right in New York after her fifth movie-making trip to Hollywood, with an impressive record of piano-vocal success behind her, still finds it hard to match the assurance of her earlier pose.

TEDDY WILSON
New York, N. Y.

Hazel Scott is currently covering the keyboard at New York's Café Society Untown.—Ed.



TO DANCE AT BEN DAVIS' SHOW



Sensational Katherine Dunham, Broadway and Hollywood artist, will appear at the gala "Vote Davis" Victory Show at the Golden Gate Ballroom, Sunday afternoon, Oct. 24. Miss Dunham joins the sponsor-entertainer list which includes Paul Robeson, Teddy Wilson, Fred Washington, Duke Ellington, Count Basie, Ella Fitzgerald, the Berry Brothers, Coleman Hawkins, Betty Royce, Betty Hutton, Pearl Primus

and a host of other musicians, singers and dancers. The artists' tribute to Benjamin J. Davis, Jr., will hear Councilman A. C. Powell, Benjamin J. Davis, Jr., and the Rev. James Robinson. The affair is sponsored by the Non-Partisan Committee to Elect Benjamin J. Davis, Jr., to the City Council.

One Of The Mills Brothers Now In Army

THEY 'MAKE' OTHELLO



New York **AEE**
New York, N. Y.



Defender
Chicago, Ill.

Bureau of Public Relations, U. S. War Department
THE MILLS BROTHERS will have to journey to Edgewood Arsenal, Maryland, to complete their organization, for Harry Mills is a member at the Reception Center. (Photo above) who regard his enlistment into the Army as a great new adventure. He is on the receiving end of the welcome here. (Photo by U. S. Army Signal Corps)



PM
New York, N. Y.

Cyprus on 44th Street

The words that crackle through your mind when you meet Paul Robeson are *command, power, simplicity and dignity*. There's *kindliness*, too, wrapped in this giant package. I was taken backstage before a matinee of *Othello* just at the moment when Margaret Webster, the director, was working over a scene between Robeson and his Iago, Jose Ferrer. *Othello* was so fresh from a late luncheon that he rehearsed in a double-breasted business suit. During the play I stood close to the footlights and barely out of sight of the audience. Watching Robeson and the company there was an unforgettable thrill. When Robeson came off stage and stood awaiting an entrance his heavy breathing made me feel that to speak to him then would be an intrusion on the Moor himself. Robeson packs power that dominates the wings as well as the stage.



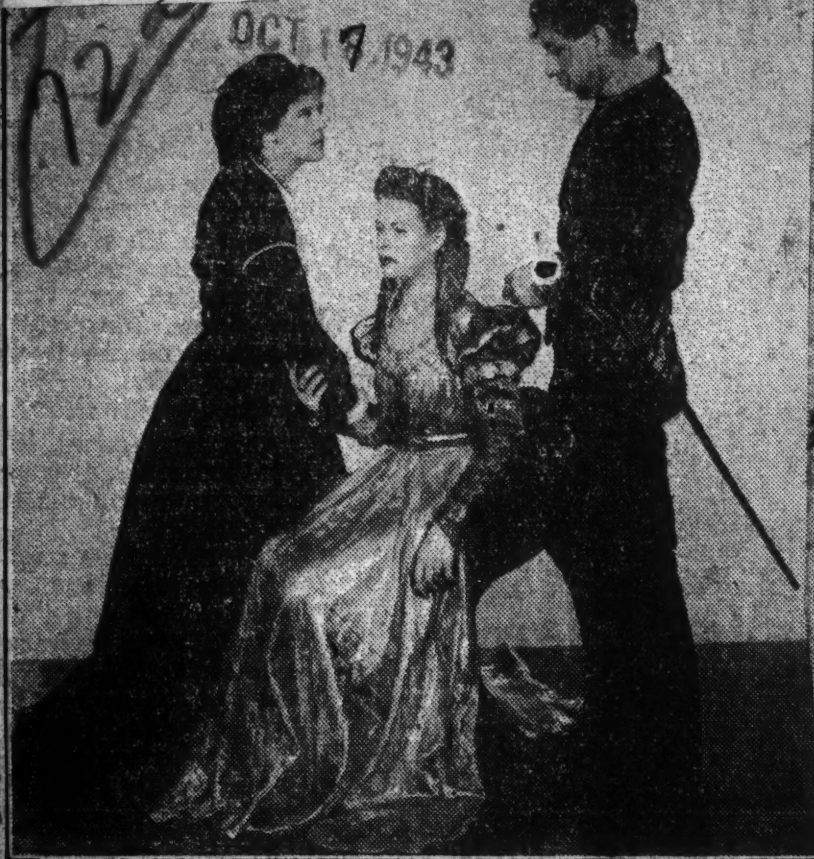
Return Engagement: Georgette Harvey (Maria), Etta Moten (Bess) and Todd Duncan (Porgy) in a scene from Cheryl Crawford's production of Gershwin's folk opera, *Porgy and Bess*, which comes back to the 44th St. Theater tonight for a three-weeks' engagement. The production had a nine months' run on Broadway last year.

PM
New York, N. Y.

Paul Robeson's 'Othello' Opens Tuesday

The Worker

New York, N. Y.



Above, Jose Ferrer as Iago, Uta Hagen as Desdemona and Margaret Webster as Emilia. Above right, Mr. Robeson and Miss Hagen. Below, Mr. Robeson.



Launching the Theatre Guild's 1943-44 season with an auspicious start will be the eagerly awaited Margaret Webster production of "Othello," starring Paul Robeson, which will have its premiere at the Shubert Theatre, West 44th Street, New York City, on Tuesday, Oct. 19. After an absence from the stage of more than a decade, Mr. Robeson returns in the role of the Moor of Venice, a part in which he was the sensation of London in 1930. The actor-singer appeared abroad in a parade of successes, the most noted of them being "The Emperor Jones," "Shipboard," "Othello," "The Hairy Ape" and "All God's Chillun' Got Wings." His distinction as an actor so equalled the highly-coveted fame he has achieved on the concert stage that Robeson was hailed throughout Europe as one of the most outstanding performers of all time.

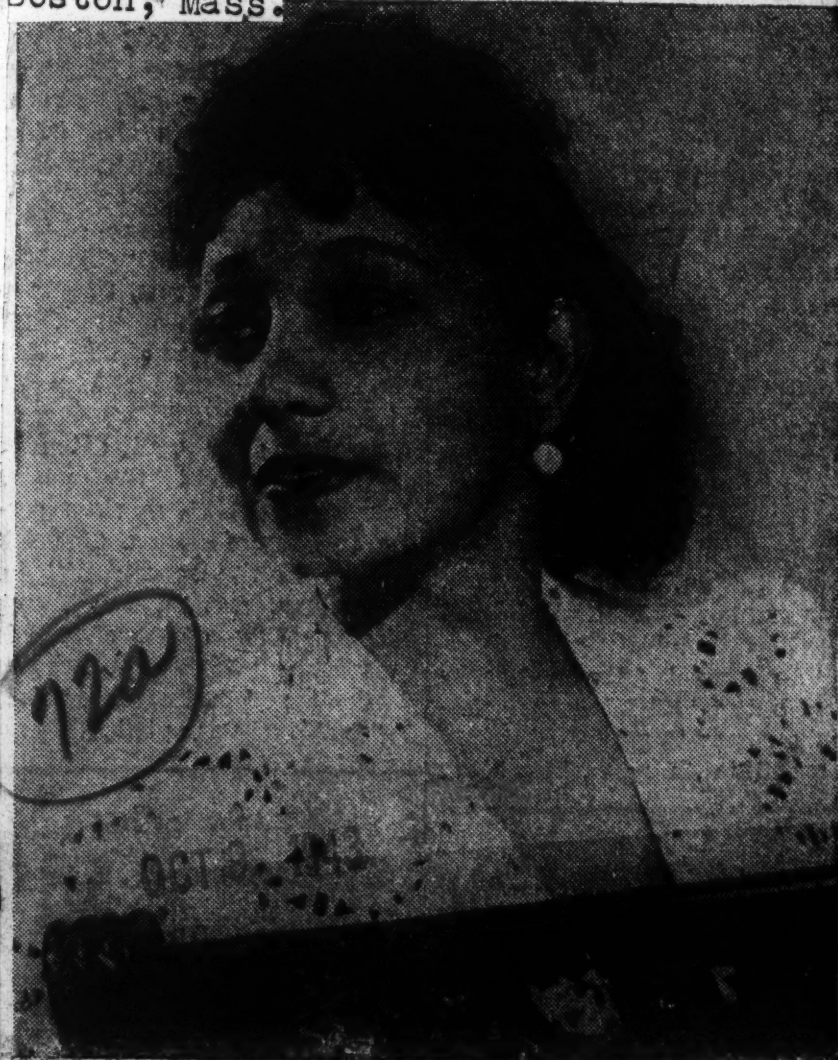
The Theatre Guild has assembled a distinguished cast to appear in support of Mr. Robeson. Heading the group of players as Iago and Desdemona are Jose Ferrer and Uta Hagen, respectively, each of whom has accumulated a sizeable record on Broadway; Mr. Ferrer has to his credit such plays as "Brother Rat," "Missouri Legend,"

ning performances ranges from \$3.00 to \$1.00 plus tax and runs from \$2.50 to \$1.00 plus tax at matinees.

The curtain will rise promptly at 8:30 at the evening performances. The matinees, to be played on Thursday and Saturday, will begin at 2:30 sharp.

IN "PORGY & BESS"

Guardian
Boston, Mass.



ETTA MOTEN

Gershwin's choice for Bess in the operatic performance coming to Shubert Theatre Monday, Oct. 11 for a 2 week's engagement.

PORGY and BESS

OCT at 1943

Shubert Theatre

Cheryl Crawford will present George Gershwin and Dubose Heyward's immortal "Porgy and Bess" at the Shubert Theatre for a limited return engagement of two weeks beginning Monday, October 11, featuring Todd Duncan, the half-

turing Todd Duncan, Etta Moten, Avon Long, Georgette Harvey, Edward Matthews, Alma Lillie Hubbard, Warren Coleman, Harriet Jackson and the Eva Jessye Choir, with Alexander Smallen conducting. Miss Moten was Gershwin's choice for the enticing Bess. Avon Long, Edward Matthews, George Gershwin and Dubose Heyward's immortal "Porgy and Bess" at the Shubert Theatre for a limited return engagement of two weeks beginning Monday, October 11, featuring Todd Duncan, the half-

morous, half-mournful but always wistful Porgy with the crippled feet achieves the almost impossible by being physically distorted in his stage appearance while he sings soul-inspiring music in a long and arduous role.

Few artists have been called upon to do this in the contemporary theatre. In grand opera there is the hunchback in "Rigoletto," but he had full play of his body. In drama, Long John Silver could stump along on the other foot in "Treasure Island." The movies had the classic disfigurements of Lon Chaney. Opera singers have been known to sing their favorite arias prone on the floor of the stage, but only for short periods. Al Jolson won acclaim singing mammy songs on his knees.

Not so Duncan in "Porgy and Bess." His physical disfigurement with feet strapped tightly to his body is interminable acts long. He must be about the stage and enter into the fray. He sings his beautiful songs of joy and sorrow and makes love to Bess in that cramped position. He is even called upon to mix in the violent fights. The bodily strain is such that a masseur is in continual attendance. But through it all his vocal renditions are in no way impaired. His gaiety while singing "I Got Plenty o' Nuttin'" is infectious and he seems to assume a statue in the dignified "Bess, You Is My Woman Now." The plaintiveness of the duet "I Loves You, Porgy" with Bess makes you forget entirely that he is a cripple.

La Traviata Sellout Demands Performance Sunday Night Grand Opera Ready for Water Gate Presentation

Washington Tribune
Washington, D. C.



Lillian Evanti as "Violetta"

The Grand Opera "La Traviata" (Camille) opera by the sale of tickets, taken by the National Negro Opera Company, presenting the opera has announced that the choruses are augmented with experienced members of the Opera Guilds in Pittsburgh, Chicago and Cleveland, veterans of past performances. Orders for ticket reservations have come from Indianapolis, Kansas City, Chicago, New York and other points, and advance sales at Ratner's Music Stores, 736 Thirteenth Street, Northwest, and at Opera Headquarters, 3315 Fourteenth Street, Northwest (Decatur 5232) indicates a

are on the scene, and inspired by the superb form of Madame Lillian Evanti who gives the role of "Violetta" a breath taking interpretation. Meanwhile, all principals desire to have another show-day following its premiere, which the sponsors have agreed to do.

capacity audience.

Specially picked members of the famous National Symphony Orchestra, 42 in number, will handle the instrumental score under the baton of Conductor Vajda. Many famous personages will look on and listen from boxes. The amazing lack of financial or other of the usual headaches associated with such productions, is ascribed by General Manager Mary Cardwell Dawson to the generous cooperation of Washingtonians interested in the success of the venture. It has been described as the greatest musical event in Washington since Marian Anderson sang at Lincoln Memorial.

An outline and cast of the opera follows:

THE CAST
Violetta Valery Lillian Evanti
Floria Beloix Gertrude Johnson
Alfredo Joseph Lipscomb
Germont Charles Coleman
Annina Ruth Logan
Gaston Lindley Mordecai
Baron Douphol William Robertson
Marquis D'Orgibny Mansfield Neal
Dr. Grenville Horace Wilson
Joseph Walter Morris
John Dr. Scott Mayo
Messner Cornelius Paige
Incidental Dances by Opera Ballet
Act 1—Violetta's Drawing Room.
Act 2—Same several months later.
Act 3—Flora's Drawing Room. Same evening.
Act 4—Violetta's Bed Room. Following winter.

PLACE: Paris, about 1845.
Staged and conducted by Frederick Vajda, Art and Musical Director, formerly with the Metropolitan Opera Company.
Ballet Mistress Adrienne Marshal
Stage Director Gertrude Mc Brown
Assistant Conductor Frances Walker
Assistant Conductor William Mynicks
Mary Cardwell Dawson,
General - Manager,
Founder and Producer.

The sale of tickets indicates

the desire to have another show-day following its premiere, which the sponsors have agreed to do.

NEWS OF NIGHT CLUBS

New York Times
New York, N. Y.

In Praise of Hazel Scott, Pianist, Who Is Appearing at Cafe Society Uptown

OCT 17 1943

By LOUIS CALTA

IT HAS often been pointed out that repetition often dims the freshness of a performance. In the case of Hazel Scott, who is back again at Cafe Society Uptown, hers is the exception that proves the rule. For, no matter how often one may listen to her inimitable pianistic improvisations, they always prove to be exciting. After visiting Barney Josephson's smoky emporium recently, this correspondent came away with one definite impression—Miss Scott still remains one of the most versatile pianists in the business.

Fresh from a chore in Hollywood, where she appeared in Warner Brothers' "Annapolis in Blue," Miss Scott is now synopsing selections from "Oklahoma," the Theatre Guild's popular musical Broadway production, and "Babes in Arms," M-G-M's movie of some years back. And it can be duly reported that she is rendering her wing interpretations of these tunes in the usual Scott skillful manner. Her repertory also in-

Broadway Has 'Georgia,' Ready For Canada Lee

OCT 2 1943

CHICAGO; Ill. He will be shipwrecked again in the "New Georgia"—this time in the role of a young army captain, the only survivor of a torpedoed ship, land on an island occupied by Japs, but inhabited by "Life" at 20th Century Fox, isn't go-Negroes. He mingles with the natives to lose any time getting back to Broadway. "Not that I don't like the movies," color," and refuses to escape. But he says with a grin, "But I just things happen that convince him can't resist a good role—wherever that he has to fight oppression, no matter where it exists."

He was signed to play the lead. Lena Horne is being sought for a role in "New Georgia" by Doris the leading feminine role, a young lady Hayward, who co-authored the play "Porgy and Bess" with her late husband, DuBose Hayward. The play is scheduled for fall production, and is scheduled to start as soon as Canada finishes his role of "Joe" the flute-playing steward in "Life-Rave Notices."

Katherine Dunham opened the Martin Beck theatre with her dance revue "Last Sunday Night" and, according to the unanimous acclaim paid her by the metropolitan press on Monday, it is the most torrid, beautiful, rhythmic two hours to be found in any theatre anywhere.

THEATRE

72a



THREE EXPONENTS OF POPULAR MUSIC

From left to right we find Jimmie Lunceford, Xavier Cugat and Teddy Wilson. The three mighty men of music got together for a bit of a confab in sharps and flats at Uptown Cafe Sociiety just before Jimmie took to the West Coast. Teddy Wilson is still holding forth with his fine combination of musicians at this swank club. While Cugat gives out at the Waldorf and on Camel Caravan Air Program.

Seaman Interviews

Joe Baker for PV

Joe Baker, the internationally famous glamour girl, and yours truly here in New York spanned the 3,500 miles between Oran in Africa and New York City this week when Joe Burns, up-and-coming 22-year-old seamen just back from N. Africa, dropped in to talk about his recent interview with Joe.

"She gave me little opportunity to question her," Burns said, "for she was so full of questions about home and the friends she worked with years ago in this country."

The widely circulated rumors that the former Folies Bergere star was in a concentration camp—that she was ill—that the nazis had stripped her of all her posses-

sions—and that she was dead—were stories concocted by the fertile imagination of reporters, Joe Burns revealed.

FAR FROM BROKE

Few people knew that the exotic dancer got out of France before the nazis marched in and that she took with her \$50,000 worth of jewels and a fortune in furs. She was wearing the jewels when he saw her. Burns declared, she is in perfect health and she is still a scintillating

beauty.

It took a Negro truck convey which has covered more desert miles than any other outfit, to discover that Josephine was safely and comfortably settled in a Sultan's palace in Rabat, Morocco, at the time disturbing rumors of her death reached America.

Josephine is now touring American camps in Africa with tremendous success among the white as well as the Negro soldiers. She has made a practice of throwing a party for the boys after her first performance in each camp.

P.S.—She sends very special hellos to Eddie and Grace Rector, Buck and Bubbles, Bill Robinson, the girls she danced with and your reporter. —Fred.

Time
Chicago, Illinois

THOMAS WALLER & SONS*
His fate is in his hands.

Charles Peter

How Tom Is Doin'

Radio listeners who tuned in the Blue Network's Chamber Music Society of Lower Basin Street last Sunday night heard a mammoth left hand beating out the solidest bass in U.S. pianism, a right hand doing fine and robust. The hands were those of the great Thomas Wright ("Fats") Waller, short-time student of Leopold Godowsky and lifelong admirer of James P. Johnson, the great professor of Jamaica, L.I. Even a tyro in such matters might easily guess what experts have known for years: that Fats Waller is the pay-off in the classic American jazz piano style—full-chorded and hallelujah.

Of late the Waller hands have not been idle. In the motion picture *Stormy Weather* (TIME, July 12) they caused a battered piano to romp in rare fashion. For the Broadway musical *Early to Bed* (TIME, June 20), the Waller right hand picked out the tunes. This week, back in Manhattan after a trip to Canada, Fats Waller was cooking up some new numbers.

He has cooked up some good ones before. Among them: *Ain't Misbehavin'*, *I've Got a Feelin' I'm Fallin'*, *Keepin' Out of Mischief Now*. Waller has collaborated with many a lyricist. Some of his best results he turned out with Andy Razaf, his favorite next longfellow.* During one rewarding session in retreat at Asbury Park, N.J., the two men turned out *Zonky*, *My Fate Is in Your Hands* and *Honeysuckle Rose* in two hours. Razaf had enticed Waller into his mother's Asbury Park home for a productive session away from the nightspots. Says Razaf:

"She's a wonderful cook and Fats loves to eat. We had a show to write and I figured

* Razaf's real name: Andrea Razafinkeriefio. He is the nephew of Ranavalona III, last Queen of Madagascar.

that would keep Fats away from the bars. He could set the telephone book to music."

Keeping Tom Waller away from bars is a difficult feat. His capacity for both food & drink is vast. A Waller breakfast may include six eggs. It is when he is seated at the piano that he most relishes a steady supply of rum. When his right-hand man, brother-in-law Louis Rutherford, enters with a tray of glasses, Tom will cry, "Ah, here's the man with the dream wagon! I want it to hit me around my edges and get to every pound."

The Early Days. That requires a lot of alcohol: Waller is 5 ft. 10 and weighs over 270 lb. That mass helps to account for the great strength of his basses, and makes his playing look as magisterial as it sounds. Whether he plays a stomping *Dinah* or lazy variations on *When My Baby Smiles at Me*, no other pianist gives quite his impression of commanding ease. Musicians he plays with sense it instantly, ease up themselves.

Fats was playing a harmonium at the age of 16. Born in Manhattan's West 134th Street, he grew up in the door to P.S. 89. This made it easy for his mother, who had eleven other children, to lean out of the window and call, "How's Tom doin'?" His father was pastor of the Abyssinian Baptist Church, now the largest Baptist congregation in the world, where Tom took up the organ. At 14, Tom had a steady job on the

organ in Harlem's Lincoln Theater. He words of a popular song often came in for the depression. With a rapid month in Fats also came into cultural contact with his enthusiastic friends in a fellow pianist and expatriate named Marcel Dupre, anetime organist "Steeplehead" Johnson. Fats got home the French capital by wiring Irving Gathorn, Berlin for funds. Few who had funds could ever refuse him. With a piano, a bottle of gin, and a hot weather handkerchief (see cut), he is

one of the most infectious men alive. With his wife Anita and their two musically gifted sons, Maurice, 15, and Ronald, 14, he lives in an eight-room English brick house in St. Albans, L.I. The house has a Hammond organ, a size B Steinway grand and an automatic phonograph with 1,500 records. Next to Lincoln and F.D.R., Fats considers Johann Sebastian Bach the greatest man in history.

Once a dewy-eyed young thing stopped Fats and inquired, "Mr. Waller, what is swinging?" Said he: "Lady, if you got to ask, you ain't got it."

* On a special occasion some years ago a gift to Waller afforded the Waller boys an unusual treat.

Birmingham, Ala. Negro Singer Runs Up On Unusual Routine On Algiers Program

BY HELEN KIRKPATRICK
(Copyright, 1943, The Chicago Daily News, Inc.)

ALGIERS — Josephine Baker, famous Franco-American blues singer, met something new and different here after 18 years as the toast of Paris.

The former Philadelphia Negro girl made good on Paris in a big way during the '20s and '30s but was comparatively unknown in her own country. She escaped from France in 1940 and has been touring North Africa in the interim.

Saturday night her compatriots paid her a hearty, and at the same time, amusing tribute. The audience consisted of a typical Algerian group of French civilians and soldiers, a few Arabs, American and British soldiers, sailors and airmen.

But in a front box was a Negro photographer who spent the 50 minutes the actress was on the stage, with a camera held in front of his dark glasses. Occasionally the flare of a flashlight bulb startled the audience, but the actress more. She began making faces in the direction of the photographer's box. The photographer shifted from flash camera to time exposure and his constant photography began slightly to irritate the star.

With a gesture more of pacifying his subject, the boy reached into the box and pulled out a bouquet of carnations which he tossed to the singer. Both mollified and touched by the gesture, she swept the audience in a "Tipperary" "Over There" and "Madelon" while the photographer was still busy with his camera. He produced yet another and bigger bouquet.

New York Times New York, N. Y. NEW GROUP PLANS NEGRO LIFE PLAYS

Harrison Theatre Is Named
for Actor Who Won Note

in 'Green Pastures' JUL 24 1943 OPENING OF MELODRAMA

JUL 24 1943
Bridge to the Sun' Makes Bow
Tonight—Variety Artists in
Agreement With GMC

JUL 24 1943
A new institutional theatre devoted to plays dealing with the life of the American Negro is announced. It calls itself the Harrison Theatre after the late Richard B. Harrison, who created the role of "de Lawd" in "The Green Pastures." Daniel Reed is president and producing director. Anne Mercer is secretary-treasurer and managing director. Anne M. Hay is business manager. Two shows a year are planned. Offices are at 200 West Twenty-fourth Street.

JUL 24 1943
"Bridge to the Sun" is melodrama by Phyllis Carver and Burrill Smith, opens tonight at the Provincetown Playhouse. It will continue through July 30, but there will be no performance Monday night. The cast includes George Breen, Thomas Heaphy, Edgar Russell, Barbara Kessler and Mr. Smith. Miss Carver staged the production.

New York Times New York, N. Y. (BLEDSOE, BARITONE OF 'SHOW BOAT') 44

Negro Singer Who Made a Hit
of 'Ol' Man River' in 1927,
Dies in Hollywood

JUL 17 1943
A NOTED CONCERT FIGURE

Appeared Here and Abroad as
'Emperor Jones'—Had Been
Touring Army Camps

Special to THE NEW YORK TIMES.
LOS ANGELES, July 15—Jules Bledsoe, the Negro opera and musical comedy baritone who sang "Ol' Man River" in "Show Boat," died unexpectedly in Hollywood yesterday at the age of 44. He was on his way today to Texas, his home state, where he suffered a cerebral hemorrhage.

Charles Winigan, the Capt'n Andy of "Show Boat," paid tribute to Mr. Bledsoe as one of the great artists of his race. He could play the piano and sing in five or

six different languages, Mr. Wininger said.
Last year Mr. Bledsoe appeared on a coast-to-coast radio broadcast and dedicated a song to President Roosevelt. Mrs. Roosevelt, who was on the same program, notified Mr. Bledsoe of the President's acceptance of the song.
Recently he had completed a tour of Army camps in the interest of war bonds.

Sang at Town-Hall
Jules Bledsoe, who first sprang into the limelight with his singing of "Ol' Man River" in "Show Boat" at the Ziegfeld Theatre in 1927, had appeared on the concert stage and in operatic roles in this country and abroad until a few years ago.

One of his most recent recitals here was on Jan. 28, 1940, at Town Hall on the occasion of his return from a protracted European tour. In 1934 he appeared with several opera groups in this city, one of his appearances being as Emperor Jones in Louis Gruenberg's opera of that name presented by the Aeolian Opera Association at Mecca Temple.

He had previously sung the same role in Amsterdam, Rotterdam and The Hague. He also has been heard as Amonasro in "Aida" and in other well-known operas. Interspersed with these stage appearances were many recitals in American concert halls.

The baritone, who also was a composer, was born in Waco, Tex., on Dec. 29, 1898. He studied at the Central Texas College at Waco, the Bishop College, Marshall, Tex.; the Virginia Union University at Richmond, Va., and Columbia University here.

He received his Bachelor of Music degree from the Chicago Musical College in 1918 and his B. A. degree the following year, continuing his voice studies here, in Rome under Parisotti and in Paris under Mme. Bakkers.

Made Debut Here in 1924
He made his concert debut in New York in Aeolian Hall on April 20, 1924. A reviewer in THE NEW YORK TIMES said of this performance:

"His voice has the velvety quality peculiar to his race, with the tender melting pianos which the famous Roland Hayes, his contemporary, has so successfully cultivated. It is possible that Mr. Bledsoe may run the tenor a close second in the matter of popularity."

In 1926 Mr. Bledsoe was a soloist at concerts in Boston under the direction of Serge Koussevitzky and also created the role of Tizian in the opera "Deep River," which was presented at the Imperial Theatre here. The book and lyrics were by Laurence Stallings and Arthur Hopkins staged and produced it.

Next year he was a sensation in the famous "Show Boat" role



JULES BLEDSOE

and two years later repeated his success in the motion picture version of the Edna Ferber story. He was seen in 1934 in "The Voodoo King" in Cleveland and then devoted himself largely to appearances in grand opera. For a time, too, he was in vaudeville and had appeared at the old Palace Theatre here, on one occasion sharing top billing with Molly Picon.

His compositions included African Suite for violin and orchestra and the songs "Does Ah Love You," "Grandmother's Melodies," "Beside a New-Made Grave" and "The Farewell."

CIRCUS MUSICIANS GET RAISE, BUT

MAR 6 1943

NEW YORK, Mar. 4—In the settlement of a dispute revolving about the Ringling Bros. Circus and the American Federation of Labor, white musicians are given a wage boost of \$6.50 and colored men received a \$4 raise. The difference in the scales was due to the fact that the Negro musicians play for side shows only. Thus 26 white men and 14 colored were put on the job after a strike that started in Philadelphia last summer.

AFM President James C. Petrillo revealed that the strike was brought about because "we were unable to secure an increase of \$2.50 per man. After the strike had been in progress about two weeks the circus managers were willing to take back the 26 white men at \$2.50 per man increase, but would not re-employ the colored musicians. They told them that all of the men came out when the strike was called and that no settlement would be made unless all the men went back to work."

Pearl Primus Dance Worker

Time Chicago, Illinois New Musical in Manhattan

Early to Bed (music by Thomas ("Fats") Waller; book & lyrics by George Marion Jr.) produced by Richard Kollmar reached Broadway last week after tangling with censorship in Boston, where the show's locale was hastily changed from a Martinique bordello to a gambling casino. In Manhattan the producer decided to gamble on the bordello. Without it—since the point of the story is that Madame Rowena's establishment is mistaken for a girl's school—the plot could hardly have unwound, which might have been a very good thing. For, without letup, the book grinds its spurs into its one spavined joke from a starting post of tastelessness to a finish line of tedium.

Otherwise Early to Bed is a brisk Broadway show, produced with pre-Pearl Harbor opulence and making up in snap and lure for what it lacks in style and wit. The girls are beautiful, the costumes bright, the dancing fast & furious. Though "Fats" Waller's score provides no new Honeysuckle Rose and, in general, is better danced than sung, it is pleasantly satisfying. The Ladies Who Sing With a Band is a gay spoof of female mike-blasters, This Is So Nice is a likeable ditty, There's a Man in My Life, a warming love song, and Ho-High is good Waller husky-dusky. One lyric offers the final criticism of liquid hosiery: It decants on your bants.

JUN 28 1943

Wows Patrons Of Night Club

(Pearl Primus, young Negro dancer whose debut electrified the critics this season, is particularly "discovered." She at Cafe Society Downtown and stunning the patrons, if the enthusiasm I saw the other night was typical.)

In her new job, Miss Primus proves that she not only has genius, but the adaptability. She has to project ideas whose dance forms are necessarily violent and sweeping in a frustratingly small floor space; yet she manages to restrain her runs and leaps and still put over the dances with convincing passion. Convincing an inattentive, easily distracted night club crowd is not easy, by the way. It takes power. (She does her African ceremonial

dance, Josh White's "Hard Time Blues," and a Leadbelly work song which she calls "The Dream of a Chain Gang Worker." How she does these things after eating a plateful of French fried potatoes with ketchup, I can't imagine, but I saw it happen. No doubt it's all part of the volcanic exuberance that makes her so exciting to watch. Cafe Society Downtown also bills

Cast of Players

American Negro Theatre presents the Broadway comedy hit, **THREE IS A FAMILY**, by the Ephrons at Library Theatre, 103 west 135th street; directed by Abram Hill; sets designed and built by staff players.

Sam Whitaker—Fred. O'Neal
Irma—Jacqueline Ghand Andre
Cousin Adelaide—Letitia Toole
"Kitty" Mitchell—Ruby Wallace Dee

Archie Whitaker—Melvin Greene
Hazel Whitaker—Geraldine Prellerman

Frances Whitaker—Hilda Lashley Haynes
Delivery Man—Earle Hyman
Eugene Mitchell—Paul Suggs
Doctor Bartell—Howard Augusta

A Girl—Olga Jones
L. Franklin—Hilda Moses

Amsterdam News
New York, N. Y.

TWO OF THE AMERICAN NEGRO THEATRE players, Ruby Wallace and Maxie Granville, now in the Army, in "Starlight," one of the group's productions. Their new play is scheduled to open at the YMHA, 92 and Lexington Ave., October 26.

Theatre Group Does Well By 'Three's a Family'

New York, N. Y. NOV 27 1943
People's Voice NOV 27 1943
A Broadway hit moved to Harlem last Thursday night in the form of 'Three Is A Family' which is rolling its customers in the isle at the Longacre theatre night on west 48 St. Its tenancy in Harlem is the 135 Street Library and the cast is composed of members of the American Negro Theatre who for a living do varied jobs. One is Fred O'Neal, defense, not the least.

This play dealing with the problem of wartime babies is one which is suitable to the talents of these up-town players and taking into consideration all of the hardships of the group and the limited rehearsal time after a day's work this group headed by Abram Hill its director, is to be highly commended for its timeliness and a job well done.

John Golden, who released the rights of the play to the group, showed his interest in Little Theatre up-town groups and their development by suggesting to Hill to try his hit play.

In the east are two or three who Broadway will probably pick off as the necessity for actors

of the group's founders, company manager, who plays the role of Sam, the patient father. O'Neal has a natural flare for comedy and is perfectly at ease in this part.

The play was late getting started and waits between scenes seemed unnecessary since all actions take place in one set. But this is a minor detail and probably by this time has been eliminated as no doubt performances have been paced a little better and the rough edges taken off.

There are performances Thursday, Friday and Saturday evenings at 8:45. Let us show John Golden that he is not more interested in the culture of our community than are we.

some 50 voices, which make up most of the cast, and Muse, who is best known as a movie actor. Muse is staging the piece and Johnson is supervising the music.

Run Little Chillun, which had a run of several months in 1933, deals with two conflicting religions in Toomer's Bottom, a mythical small town in the South. The two religious factions are the Hope Baptist Church and the "Pilgrims of the New Day," a nature-worshipping cult headed by the Elder Tongola. During the show's seven scenes both a Baptist revival meeting and the ceremonies of the Pilgrims are shown, offering a chance to work in two different types of music. The music is especially written for the show by Johnson, and much of the remainder of the score is made up of familiar and unfamiliar spirituals arranged by him. The ritual also includes an elaborate ballet.

The pictures in these columns show the cast in rehearsal.

Opening This Week

RUN, LITTLE CHILLUN: Wednesday at the Hudson—Revival of the Hall Johnson-Clarence Muse Negro folk play with music, presented by Lew Cooper, Meyer Davis and George Jessel. The cast includes the Hall Johnson Choir, Caleb Peterson, Helen Dowdy, Edna M. Harris, Charles and An



Rehearsing a scene from *Run Little Chillun*, which opens Wednesday. Above, Brother Moses addresses a meeting of the "Pilgrims of the New Day."

Photos by Morris Goffin, PM
Little Chillun, the all-Negro musical drama by Clarence Muse and Hall Johnson, will be revived at the Hudson Theatre next Wednesday. On hand for the production are Johnson and his famous choir of

All-Negro Folk Musical To Be Revived Wednesday

In line with the current Broadway trend toward revivals, *Run*

new... Mr. Muse;
scenery and costumes by Perry
Watkins; choreography by Felicia
Sorel.

Bee
Chicago, Ill.

LIL GREEN

TINY BRADSHAW

AUG 29 1943

LIL GREEN developed her voice in the South Side of Chicago working in a department store selling records by singing hit songs.

TINY BRADSHAW majored in psychology at Wilberforce University. He wears the largest ring in the country, a gift from the Maharaja of India.

LIL sang in church choir. A theatrical agent in the pews spotted her because of her distinctive voice. The agent, there to repent his sins, made this great discovery for GALE AGENCY.

TINY has the most complete wardrobe in the band business. Over 200 Suits, every one a different shade. He is considered the best dressed band leader in the country.



ODDLY enough, both the king of the jitterbugs, TINY BRADSHAW and the Queen of Blues, LIL GREEN, have composed the current hit songs that skyrocketed the famous Benny Goodman back into the spotlight. Lil wrote "Why Don't You Do Right" and her sensational recording was copied (admittedly) by Peggy Lee, Goodman's vocalist. Tiny's tune, "Jersey Bounce" was also aped by Goodman and became 1942's outstanding hit.

Political Factors Important In Rapid Rise Of Recent Stars

By DON DeLEIGHBUR

WINGDALE, N. Y.—How much influence have the Communists exerted on the Negro in show life? Plenty. For a time I had carried the thought around in my mind in the midst of the current debating and discussions of communistic influence on the home front. I had wondered what the picture would have been had the Reds steered their course around the Negro and had concentrated their efforts to organ-

ize among another racial group. The answer has been found.

It is apparent that politics have shaped the present position of every one of the following performers: Paul Robeson, Hazel Scott, Lena Horne, Albert Ammons, Pete Johnson and Meade Lux Lewis, the boogie-woogie boys; Teddy Wilson, the Golden Gate Quartet and others of lesser prominence. And the politics that played such a part in establishing these persons in

firm positions of national eminence is pronouncedly pink.

Now there is no intention here to convey the impression that anything is wrong in the fact that the liberals, "progressive," "Reds" or whatever one might want to call them, decided that Robeson was to be the troubadour of the peoples of the world, that Hazel Scott's piano playing is so unique that she must be considered a genius, and so on. Instead, I have admiration for the forces that elected to put these colored

persons in spots where their talents would be given the just recognition so richly deserved. I have contempt for the forces that kept them back so long.

LIBERALS LIKED LENA

The story of Lena Horne is familiar to followers of the theatre. She was hardly noticed as a vocalist with Noble Sissle; she blended into the chorus line at the old Cotton Club and could barely be distinguished amid that bevy of beauties at Herman Stark's emporium.

But Lena Horne singing with Charley Barnet was a different proposition. And Lena Horne singing special arrangements and new songs written expressly for her by friends and admirers at Cafe Society, Downtown, presented a definite political trend that is apparent in the stories of Hazel Scott, the boogie-woogie boys, etc.

Billie Holiday won her prominence and favor among the "liberals" and so-called "parlor pinks" of Greenwich Village before she was acclaimed in Harlem. So did Maxine Sullivan. Paul Robeson, who has sung to a disappointing audience of a scant few hundred among his own people, sings to thousands of whites at Lewisohn Stadium, Soldiers Field in Chicago and elsewhere.

"NATIVE"

Wasn't Richard Wright's success with "Native Son" an indication of political favor? And wasn't the instant hit scored by the stage version of "Native Son," with its elevation of Canada Lee to stardom an indication of overwhelming approval of the much despised red and radical element?

Bill Robinson, Ethel Waters, Cab Calloway, Duke Ellington, Buck and Bubbles, Chilton and Thomas, Ella Fitzgerald, Chick Webb, Fats Waller, Dookey Wilson, Harry Belafonte, and quite a few others who have reached the top on a par with that achieved by Robeson, Scott, Horne, Ammons, Johnson, Lewis, Wilson et al, are in a different category; they belong to that group of colored performers who won their acclaim purely on merit and contact with the colored show-going public as well as with the white.

Robinson danced and made money from colored audiences before he was completely adopted by the whites. So did Ethel Waters. Cab Calloway's position is due in a measure to adoration by white audiences. The same goes for Duke, altho his talents and abilities were the source of pride among colored folk before he became the toast of Broadway.

Quartet and the others are probably taking their position as a matter of luck, of good fortune and have no part of the thought of the politics involved. That is as it should be. They serve a purpose and there should be none among the Negro race who would say that the purpose isn't good.

Hazel Scott, Albert Ammons, Pete Johnson, Meade Lux Lewis, the Golden Gate

There will be more Lena Hornes and more Hazel Scotts before it is over. They will come up the same way as did their predecessors. And

Political Factors Important In Rapid Rise Of Recent Stars

SEP 4 1943

Journal and Guide
Norfolk, Virginia

By DON DeLEIGHBUR

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Ella Fitzgerald, the orphan amateur contest winner at the Apollo theatre, is a direct contrast to Lena Horne, the member of an old Brooklyn family. In Ella's case it was the adulation of the mob that sent her sky high, as well as the work of a clever press agent and management with contacts. But Ella didn't hit Hollywood as did Lena. Neither has Ella lasted in the public eye as Lena promises to do. This can be attributed to the political factors involved. In Lena Horne is seen

There will be more Lena Hornes and more Hazel Scotts before it is over. They will come up the same way as did their predecessors. And there will be more Ella Fitzgeralds and Ethel Waters and they will come up on the other side of the road; the harder, more perilous side wherein the heartache is heavier and in which there is more disappointment.

Now Lena Horne, Hazel Scott, Teddy Wilson, Albert Ammons, Pete Johnson, Meade Lux Lewis, the Golden Gate Quartet and the others are probably taking their position as a matter of luck, of good fortune and have no part of nor thought of the politics involved. That is as it should be. They serve a purpose and there should be none among the Negro race who would say that the purpose isn't good.

Any colored girl can win fame in Hollywood playing the type of roles Lena Horne has been given, you can put it down that the race has arrived and the political factors that are responsible for this belated recognition should be acknowledged.

Pen Portrait Of The Man-Robeson

Journal & Guide
Norfolk, Va.

By DON DeLEIGHBUR

NEW YORK CITY—Paul Robeson is more than a name to millions of colored and white Americans. He is a symbol and as such, takes his place at the same of such symbols as Gandhi, the late George Washington Carver, Chiang Kai-shek, Nehru and other leaders of international fame.

The Robeson "Othello" is the rave of Broadway and the consternation of those elements that work toward disunity based on prejudice that stem from the practice of subjugating of whole peoples by a select few. As his background an unusual story of trial and tribulation, scorn and indignity, mixed, as it is, with moments of supreme triumph when his ability smashed through the barriers erected against him, when he took the bit in his teeth and

and plowed ahead, forever onward, in his burning desire to elevate his race and at the same time, his fellow man, of whatever hue or race.

Robeson usually ascribes his present position to luck, but no such explanation could be less true since his has been the success brought by great natural gifts, plus a lovable personality unexcelled among his contemporaries. Paul Robeson is the son of Willia D. Robeson, who was a slave in North Carolina.

BORN INTO CULTURE

At the age of 14, Robeson, sent to the North and worked his way through Lincoln University in Pennsylvania and later became a minister. He married a college graduate like himself, a woman of high-born Indian, Negro and Quaker ancestry.

Paul, the youngest of eight children, was born into a cultured home at Princeton, N. J. When he was six, his mother died, and his father, who never married again, and whose older children were away at school during Paul's childhood, became his constant companion.

Then followed Paul's turn at college. Not only did he win a scholarship to become Rutgers University's second Negro student, but he was the first Negro ever to play for the school and played everything — football, basketball, baseball. He was a four letter man long before graduation. As an end, he was named by the late Walter Camp on the "All American" eleven that actually counts.

Some persons claim that Paul Robeson and Fritz Pollard of Brown University, are, in reality, the only two Negroes whose nomination by Camp to positions on his mythical all-star eleven, carries the weight it was intended. In other words, while other Negroes have the distinction of being Camp selections because of their playing, Robeson they came along at a time when football wasn't developed as it was in the Pollard-Robeson era in which Yale, Harvard and Princeton of the Ivy League went outside of of this charmed circle more and more to take on other teams.

BEGAN AS LAWYER

How Paul Robeson found time to be a Phi Beta Kappa scholar in his junior year has not been recorded, and his ability to debate also has not been satisfactorily explained. But this forensic prowess encouraged him to decide upon a career as a lawyer.

So, he moved from Rutgers to Columbia Law School where he won his degree and then settled down in Harlem to practice law. It was tough in those days, Harlem was overrun by Lincolnton, Howard, Moore, White State and Atlanta, and despite Robeson's fame at a white college, he found himself being pushed around. In those days he was with Fritz Pollard.

One winter, while idling away a few evenings acting in amateur theatricals at the Harlem Branch YMCA in a play called "Simon, the Cyrene," Robeson came to the attention of Eugene O'Neill, the playwright, who had just finished "The Emperor Jones." And that is how Paul Robeson happened NOT to become a barrister.

O'Neill saw Robeson and was captivated by the big, black man

What happened to him in a few weeks he had him of a spiritual. In the dark, rehearsing in the title role of a the people sitting in that magnificent empty theatre, when that magnificent baritone floated out to stage training or experience and them, has been happening to no previous stage ambition what the world over. Thus, a story has been told of Robeson, yesterday's "Othello" to All America, and today's "Othello" which he called upon to sing a few measures the toast and rave of Broadway.

Afro-American
Baltimore, Md.

The Girl with Whom We'd.....!



72a

SEP 4 1943

This lovely vision is none other than Katherine Dunham, the kind of girl with whom we'd like to keep an appointment. She's one of Hollywood's ace exponents of ballet dancing, a movie star in her own right, and a perfect figure for a pin-up girl.

SEP 4 1943

The Dance

Miss Dunham Aroused the
Admiration of the Audience

By John Meldon

Katherine Dunham's dance group is providing one of the brightest and most entertaining spots on Broadway these days. Opening Sunday night at the Belasco, the Dunham dancers made their bow to a typical critical choreographically-minded audience and wound up a fascinating evening to waves of applause.

The Dunham offering is not, in the accepted sense, a recital; it doesn't have or pretend to present the sustained aesthetic quality of a Margaret Graham presentation by any means. Dunham's Belasco presentation runs the gamut of the dance, from brilliantly portrayed primitive dances to earthy interpretations of barrel-house and boogie-woogie numbers.

Unfortunately, Dunham's dances are not all of one choreographic level. Some of the members of the group have attained a splendid artistry; others are just passable. However, under Miss Dunham's staging, the weaker sisters of the groups are sort of obscured by the real artists who dance with fervor, feeling and conviction.

Miss Dunham herself aroused the audience by her unwillingness to seek the spotlight as the star of the revue. She dances with a subtle, one might say sophisticated, style that at times assumes the atmosphere of casualness.

The problem opens with a series of short, brilliantly executed primi-

tive rhythms. In these Roger Ohardieno, Tommy Gomez, Laverne French, and the always inspired Lucille Ellis are outstanding.

A rumba suite follows with a highly entertaining mixture of Brazilian, Mexican folk dances "with a little jive mixed in" to quote the program bill.

Ritual Dance Is Highlight

High spot of the presentation is reached with the "Rites de Passage," a three-part composition in which the whole group participates, attaining distinction in this field of dance that no other group in the profession can match. Based upon authentic Haitian folk dance, the composition portrays the critical phases of life among the natives ranging from the fertility ritual of the man and the maid, to the transition of the Haitian youth to manhood, ending with the death theme in "Matriarch." Miss Dunham dances beautifully in the matriarch number.

The program really gets under



KATHERINE DUNHAM

way with a swift, unconscious shift to the "Bahiana," and "Shore Excursion" during which, figuratively speaking, no punches are pulled. The group dances with hilarious abandon in these numbers. Miss Dunham's "Woman With A Cigar" in this presentation, is something worth seeing.

This observer found only one part of the evening rather flat, the group's "Plantation Dances" from "Br'er Rabbit and De Tah-Baby." It was, at least to my way of thinking, a little too much of the Hollywood conception of a group of Negroes having a good time. The number had no particular appeal and certainly didn't add to the evening.

The program interspersed with highly entertaining dance bits and a string trio imported from one of the uptown night clubs. The latter, the Leonard Ware Trio, were well received. For one not too, too aesthetically inclined, but for one who enjoys unusual artistry, Miss Dunham's revue is certainly worth while seeing.

To Be First Race Band To Appear At Swank Spot

Courier
Pittsburgh, Pa.

NEW YORK, Sept. 9.—Well, they finally "done" it! After dickering for 10, these many months, Maria Kramer and Count Basie have finally come to terms, and although the terms weren't made public, you can bet they were good. Just a couple of months ago the female hotel wizard offered Basie's management \$2,500 a week for the band, but this figure was turned down as being too small. Which leads everyone to believe that the taking price must have been quite a bit higher.

Theatre Gershwin's 'Porgy and Bess' Plays a Return Engagement at the 44th Street Theatre

PORGY AND BESS, music by George Gershwin, book by DuBois Heyward, lyrics by DuBois Heyward and Ira Gershwin. Featuring Todd Duncan, Lita Moten, Wynn Long and the Eva Jessye Choir. Orchestra directed by Alexander Smallens. Directed by Robert Ross. Presented by Cheryl Crawford at the 44th Street Theatre on Sept. 14, 1943.

By Ralph Warner

A third view of "Porgy and Bess" confirms my previous impressions. The Gershwin-Heyward opera, with its vocal pyrotechnics and chromatic patterns, provides superb opportunities for a talented cast of Negro singers. But it is not a genuine Negro folk opera, nor even an example of veritable Negro folk music. And its libretto, revival of two seasons ago back with its catch-all of Negro under-New York, putting it in the 44th world types, is definitely Old South Street Theatre for a brief run. The Cheryl Crawford has brought her popular songs in the score, "Sim-

dates and keep up with his picture work at the same time. His latest, which he finished just before he left Hollywood was "Crazy House" with Olsen and Johnson. This will probably be released in the early fall. Some of the other pictures which East appeared in, and which have already hit the screens across the country are "Reveille with Beverly," "Hit Parade of 1943," and "Stage Door Canteen." Soon after his engagement at the Lincoln is concluded, Count will leave for Hollywood again, to fulfill motion picture commitments.

Working their way back East after an extensive stay in California, Count and his men are due at the Lincoln on November 5, where they will stay until January 1, if not longer. The Count has been very busy during the past year, between touring to play his theatre and dance commitments.

mer time," "I Got Plenty of Nuttin'" "It Ain't Necessarily So" together with the enduring Gershwin reputation, have attracted large audiences throughout the country. Many members of the revival cast, and several of the original troupe continue to portray their familiar characters. Todd Duncan, with his fine voice and genial personality, is still Porgy. Etta Moten has supplanted Ann Brown; she is a contralto, singing the role of Bess for the first time in the register for which it was written by Gershwin. Avon Long repeats his deft Sportin' Life, and Alma Hubbard is a powerful Serena. Warren Coleman, as the muscular Crown, and Harriet Jackson as the motherly Clara, are as excellent as ever.

But "Porgy and Bess" lies in the rut of bourbon prejudices. Its characters, for all their flashes of simple love, earnest toil, and quiet humor, are child-like distortions of Negro men and women. The poverty and oppression visited upon them by white prejudice may explain their plight in part. It does not sufficiently atone for the general picture of depravity, loose morals, crap shooting, knife-wielding, dope-selling against which the story of the cripple Porgy and the chimpie Bess moves to its denouement.

As for the music, a third hearing convinces me that it is not among Gershwin's best. Too much of it is in the same sombre mood. Some themes are not Negro in origin, but either Jewish or oriental. Others are derived almost imitatively from the common musical language of the jazz era—partially from blues, work songs and the like, but more often in an embellished version of Tin Pan Alley arrangements.

One of the primary requisites for an enduring folk tale is that hero and heroine be human in their weaknesses but strong in character. The street woman who loves the cripple is an old, old story. Porgy is pathetic; Bess frivolous. The background of wailing, frightened Negro masses, of minstrel types in outlandish costumes, destroys any possibility that Porgy and Bess may live as memorable examples of Negro hero and heroine of our stage.

Again, as on the occasion of Miss Crawford's first revival of "Porgy and Bess," I feel that it is worth seeing and hearing for the individual performances of the talented artists in the cast, the aspiring, successful Negro men and women of today. They are the genuine force in this literal distortion of reality.

To Play In Chi Opera House

DEC 10 1943



Daily World

PRESS PHOTO SERVICE

CHICAGO — The jitterbugs won't jump and collegiates

won't yell when "the Duke" and his "supermen" play their first concert here at Civic Opera House. It will all happen on Sunday, December 19 and with the town already agog over the announcement of such an unusual treat from the "Master Maestro" it looks as though sweet music will dominate this jazz-crazed area and will be king for a day. Representing the social and dance world, Ruth Benson, Pauline Saunders and Cecilia Ward are shown above discussing the matter with Mr. Ellington. — Press Photo Service.

Mayor Welcomes Robeson to City

Afro-American
Baltimore, Md.

OCT 16 1943



Paul Robeson, star of the Shakespearean play "Othello" which opened a two-week run in Philadelphia, Monday, shakes hands with Mayor Bernard Samuel after visiting the latter in his office at City Hall. The famed actor and singer plays the title role for which he grew the goatbe.

Miss "Carmen Jones" Steps Out

Afro-American
Baltimore, Maryland



Muriel Rahn, sensation New York's "Carmen Jones," poses prettily in the title role of Billy Rose's "Carmen Jones," due soon on Broadway.

Thrill Crowd At Norfolk Auditorium



The famous Southernaires, radio and stage favorites, thrilled a large audience at the Norfolk City Auditorium with their unique presentation of "Songs of the South," on Sunday afternoon. The members of the quartet, as they are now, following the induction of Homer Smith, first tenor into the Army, are left to right: William Edmondson, bass; Ray Yates, first tenor, of Ahoskie, N. C., who replaced Smith; Jay Toney, baritone; Lowell Thomas, second tenor; and Spencer Odum, pianist.

Quartet Urges National And Racial Unity
Journal and Guide
Norfolk, Virginia
Hundreds Hear Famed Singers

Of Radio, Stage

By C. L. WILLIAMS

NORFOLK—The Southernaires, the Blue Network radio and concert artists, whose vocal enchantments wafted over the air every Sunday morning since 1929, have won them millions of devoted patrons, came to Norfolk in person Sunday afternoon.

They came here, they said, with the hope of bringing through the medium of song, a message of interracial goodwill and national unity. They received a magnificent response.

The quartet, justifiably listed among the best known vocal ensembles heard on the air and stage today, now designated "Minute Men for Defense," by the Defense Savings Staff of the U. S. Treasury, appeared at the city auditorium where an audience of approximately 800 persons, including about 50 white, extended it warm greets and profuse applause.

PERFORMED UP TO FAME

In their stage appearance the Southernaires more than performed in keeping with their fame. They gave Norfolk an hour and a half concert, which included every type of vocal musical presentation within their repertory.

That warmth of personality, that sublimely human touch which have helped to make them beloved artists of the air, were diffused from the stage of city auditorium in such a manner as to hold the audience entranced.

Applause from the preponderant number of colored patrons was at times almost ecstatic. They loved the Southernaires, and had come out, not only to enjoy the quartet's singing, but also, it was obvious, personally to let this group of Negro artists sense the lofty esteem in which they are held by the Norfolk public.

None but a professional musician-critic would be able to determine which apparently were the best rendered numbers, and then there would doubtless be disagreeing opinions. But, the song, "We Are Americans, Too," which concluded the first part of the program brought thunderous applause. It

was a genuine war-time rendition, Ray Yeates, tenor; Jay Stone rendered in one of the thousands of American communities where the singing of such songs is needed most.

GAVE A TALK

William Edmondson, basso, whose voice you identify with that of the preacher in Southernaires, with that familiar every Sunday morning tone, in a stirring five minute talk preceding the opening of the number, called for unity of all Americans regardless of race, creed, or color or national origin. He highlighted his reverent and patriotic remarks with a dramatic citation of Negro characters in American history, referring to Crispus Attucks, Frederick Douglass, Booker T. Washington and George Washington Carver.

Dramatically touching upon the part his race has played in all of America's wars, including the Revolution, Civil War, Spanish-American War, World War I, the basso exhorted his audience not to hate because of race, then by the singers blazed forth the song, "We Are Americans, Too."

It was captivating, especially to the colored patrons who had found in it a longing soul expression. Rhythmically, their hearts beat with the airs, as the quartet sang with lusty patriotic fervor.

Immaculately attired in an ensemble of white flannel double-breasted coats adorned with black buttons, and black full dress trousers, the chorus opened the concert with the "Sunday Morning Band."

PERFECT COMMUNION

From this instant, there was perfect communion between the fingers and their patrons. Next came, "Weary Land," and "Were You There?" "Do You Call That Religion?" "The Day I Lay On Your Harp," "I've Been Beat and Stoned," "Battle of Jericho," "Honey," and "Water Boy."

At the conclusion of the first part, a ten minutes intermission was had when the audience swamped the soft drink counter in the auditorium.

The second part opened with a piano solo with vocal accompaniment, "Songs My Mother Taught Me," "I Love the Stars," "My Rotten Numbers," etc. Other entertaining numbers concluded a highly enjoyed program. Besides William Edmondson, the basso, other members of the Southernaires personnel included

The quartet is conducting a special campaign for the sale of War Bonds and Stamps in conjunction with its appearances in many cities. And as Mr. Edmondson explained, its purpose also is to seek to inspire national mo-

ring five minute talk preceding the opening of the number, called for unity of all Americans regardless of race, creed, or color or national origin. He highlighted his reverent and patriotic remarks with a dramatic citation of Negro characters in American history, referring to Crispus Attucks, Frederick Douglass, Booker T. Washington and George Washington Carver.

Peters, second tenor, was born in Cleveland, Tenn., one of eleven children. For four years he was a member of the Knoxville College quartet.

Jay Stone Toney, baritone, was born in Columbia, Tenn., and sang in local church choirs.

Spencer Odum, pianist, is a native of Chicago. He began studying piano at the age of five, and was only 14 when he was selected as Chicago's representative to a convention of the National Association of Negro Musicians held in Indianapolis.

Physician at Harlem Hospital said his condition was serious.

Handy composed more than 60 blues songs during the last 20 years. The best known ones are "The St. Louis Blues," "Memphis Blues," "Joe Turner Blues" and the "Joe Turner Blues."

Blind Negro Musician, 'Blues Father,' Injured

October 29, 1943

NEW YORK — (P) — William C. Handy, 69, blind Negro musician, known as "father of the blues," suffered a possible skull fracture from a fall from a subway platform into the tracks while waiting for a train.



New York, N. Y.

Count Basie, Man, the new film at Loew's State. Thursday night the Count begins an eight-week engagement at the Hotel Lincoln.

Charlie Barnet Finds Headaches With Mixed Band But Determined To Keep It

By MARGARET TAYLOR GOSS

CHICAGO, Aug. 5—(ANP)—He's a great guy because there is no prejudice in his heart. Musically speaking, he is a "white Duke Ellington." This is the way a "mixed" band fan described Charlie Barnet backstage last week at the Chicago theatre. I thought that this was just about the highest compliment that could be paid him. With so many world-twisting events going on today, it is easy to overlook some very important pioneering work that is being accomplished by the music world in the field of race relations. Charlie Barnet is doing his full share in helping to create the pre-conditions to the winning of the war.

LEPIA FOURSOME

Now, what can a band leader do besides playing patriotic music? Plenty. Mr. Barnet has four Negro musicians in his orchestra. They are Al Killian, formerly with Count Basie; Howard McGee, who was with Andy Kirk, and Peanuts Holland. These three fellows play the trumpet. Then there is Trumie Young, formerly with Jimmie Lunceford, who plays the trombone and sings. I interviewed Charlie because I wanted to find out just what were some of the reactions to a "mixed" band from the standpoint of the audience response and the response of the band members as far as Charlie was able to tell.

A number of other top orchestras, including Benny Goodman, Charlie Spivak and Gene Krupa, have had Negro musicians, but Charlie Barnet, despite heavy pressure from without, has plugged consistently at this ideal of democracy. Some of the fellows that he has now have been with him for about a year and a half. He started 'way back in 1935 when such musicians as Benny Carter and the late Garnett Clark played with him.

HANDLING MIXED BAND NOT EASY

Getting down to attitudes and reactions, Herb Reis, Charlie's manager, stated that as far as he was concerned people were people, but that the job of managing a mixed band did present a number of difficulties. Everything usually went all right in big cities like Chicago, New York and Detroit, but the problems came in the small towns where the people were inclined to be provincial and petty and held silly prejudices. Because of these same prejudices, the band was unable to get contracts at some of the leading big hotels. Housing of the Negro members of the band created a problem in these backward communities.

Mr. Reis essayed that the audience reaction to Charlie Barnet was a mixed one. After and during every engagement, many letters are received. Some compliment Charlie for his courage, and others denounce him bitterly for trying to extend democracy to the Negro musician. One such "crackpot," as Mr. Reis put it, declared that he was both "shocked and disgusted" to see "those four n—s" sitting up there with those white men. He drooled that it was sickening, and that he would rather see an all-white band that wasn't

so good or an all-colored band. He questioned Charlie as to why he was going to the front for the colored people, and threatened that if Barnet didn't change his policy that he was sure going to lose his top rating.

CHARGES IT OFF TO IGNORANCE OR BIAS

Charlie recognizes people like this as being ignorant and fascist, and refuses to be influenced by them. As to the feeling in his band, he says that the boys all get along fine. The white members do not look upon their co-workers from the standpoint of color, but respect them as good musicians. And the same goes for the Negro members in regard to their feeling on the matter. There is no difference. As Peanuts Holland put it, "Work is work!"

Charlie feels a little disappointed that more of the top white band-leaders have not caught on to this idea. Many of them would like to try it, but they have been influenced by the pressure brought to bear against it, and have not had the courage. Duke Ellington is Barnet's idol, and he feels that Duke has made a step forward in breaking down prejudice by the fact that he is doing a current engagement at the exclusive Hurricane club in New York. This is a first. Other encouraging notes are that Don Redman has crashed the Zanzibar, and that Cab Calloway is holding forth at the Park Central hotel in New York.

August 6, Charlie is scheduled to open in Detroit. Because of the recent disgraceful riots, certain groups have been counseling him not to go there. Charlie Barnet is determined to keep his Detroit engagement with his "mixed" band because he feels certain that the Detroit riot and the others that the small towns where the people have broken out throughout the country are the work of pro-Nazi agents and people who do not have the best interests of America at heart. He believes that jim crow must be eliminated, and will not change his democratic policy for the satisfaction of fascist-minded groups of people. Charlie said it forcefully. "I don't scare easily. Prejudice must be corrected!"



KNOCKS THE BOYS OUT.—Proving a sensational blitzkrieg every way the 'Salute' stopped were Billy Eckstein, "the voice of romance," and the four Blue Bonnets who are shown above in their victory costumes as they look out to look glamorous. Eckstein is singing the blues—Griffin photos.

Talent Quest Is Underway For 'Carmen Jones': May Open In Fall

NEW YORK, Aug. 5—After being under discussion for over a year, "Carmen Jones," Oscar Hammerstein II's version of Bizet's "Carmen," is making definite progress toward a fall opening. With daily press notices of tryouts for singers and dancers appearing, it begins to look like this will be the time. The talent quest is under the super-

vision of John Henry Hammond, Jr., and Charles Friedman of "Pins and Needles" fame, who will direct.

According to Friedman, this new two-act version of the operatic favorite retains all the music of the classic. But the libretto, sets and costumes are brought up to the present age.

"We keep to the sacredness of the masterpiece," he says. "There's not a damned bit of jive, jazz or what-have-you in it. But we're cutting out all the pretentious operatic gestures, which Bizet didn't have in Carmen in the first place, and sticking at the core of the opera. We believe a Negro cast can interpret the vivid, passionate beauty of Carmen as no other. And there is so much Negro talent in

Launching the Theatre Guild's 1943-44 season with an auspicious start, the eagerly awaited which he was the sensation of Margaret Webster production of London in 1930. The actor-singer, starring Paul Robeson, appeared abroad in a parade which had its premiere at of successes, the most noted of the Shubert Theatre, West 44th them being "The Emperor Jones," "Othello," "Show Boat," "Hairy Ape" and "All God's Children Got Wings." His distinction After an absence of more than a decade, Mr. Robeson returns as an actor so equalled the high-

And instead of the toreador, the prize fighter. Billy Rose is producing the opera, and if his previous production of "Othello," starring Paul Robeson, which had its premiere at of successes, the most noted of the Shubert Theatre, West 44th them being "The Emperor Jones," "Othello," "Show Boat," "Hairy Ape" and "All God's Children Got Wings." His distinction After an absence of more than a decade, Mr. Robeson returns as an actor so equalled the high-

standing performers of all time. Robeson was hailed throughout Europe as one of the most outstanding performers of all time.

DON REDMAN

THE LITTLE GIANT OF RHYTHM

DEC 2 1943

HIS nickname is 'TADER, short for potato and you never see Don until you have seen first the big cigar stuck in his mouth. Don, a rabid baseball fan always sits along the first base line and never misses a Yankee game.



DEC 12 1943

THE first time the stocky five-foot-two Don went on the air from Harlem's Old Connie's Inn with the famed Mills Brothers, radio engineers were faced with the problem of setting up a mike so that the tall Mills Brothers and Don could broadcast at the same time.

DEC 12 1943

DEC 12 1943



DEC 12 1943
IPS

Henderson's White Musicians Targets Of Dixie Race Mongers

Courier
Pittsburgh, Pa.

By GEORGE F. BROWN

The gentle art of segregation has been given a different slant in parts of the sunny South where race chauvinists would maintain the color bar at all costs . . . even to barring members of the white race from earning productive livelihoods as musicians merely because they worked with Negroes. Completely reversing the process, "status quers" have enjoyed white members of orchestras have bucked the race bugaboo in Henderson's orchestra from making other cities of the South. Their places on bandstands in cities like Franklinton and Art Blakey, and Miami, Fla., and they that not only do their co-workers

Bee (Magazine Section)
Chicago, Ill.

REDMAN takes pride in the fact that he is the conductor of the nation's most educated band. Every member of his musical aggregation is a college grad. Don attended Storer's College in W. Virginia, and later spent four years at the Detroit and Boston Music Conservatories.



DEC 12 1943

DON CAN PLAY every instrument in the band with equal dexterity and is hailed as America's foremost music arranger. His choral and orchestra arrangements of "Stormy Weather" have become classics. Fred Waring, Tommy Dorsey and a host of other top bandleaders all have drafted Don to arrange for them, at one time or another. He will soon embark on a dance and theatre tour for GALE AGENCY.

the white folk, including the police and musicians' unions. As matters stand, Frank Pronio and Art Blakey are suffering more discrimination as white men than their Negro co-workers in this case, putting reverse English on the art and practice of race prejudice. If all men are created equal as set forth in the Constitution, and if all men have certain inalienable rights . . . in the pursuit of happiness, then Frank Pronio and Art Blakey should enjoy the democratic principle of choosing their associates. Racism reaches dangerous proportions when white men are virtually ostracized for associating with Negroes, who know even the fate if they attempt to break the shackles of segregation and discrimination, both of which directly refute the tenets of the Constitution and the Bill of Rights. Frank Pronio and Art Blakey undoubtedly know the true meaning of democracy. They have seen it work from both sides of the fence. From their experiences they can carry the message of tolerance to others of the race and yet to be enlightened by the keepers of the segregation flame in the South.

Duke Concert— A Sell-Out

DEC 24 1943
Kansas City Call
Second Carnegie
Hall Appearance
Kansas City, Mo.
By CARL DITON

NEW YORK.—(ANP) — Duke Ellington and his orchestra gave a markedly enjoyable concert at Carnegie hall Saturday night and as one might expect attracted a sold-out house that amply proved its devotion to the organization by humbly waiting way past the hour for the concert to begin.

A typical Ellington concert can be summed up principally by referring one to a group of recordings and radio and movie arrangements by the band. One recalls choruses of popular hits and "blues" gorgeously harmonized and elaborated with introductions, interludes and cadetti, each featuring one or more reed and brass soloists (last night a violin for a change!). However there was an added aspect to this concert because of the presence of "living music." The tone of each player, almost without exception, was so beautiful and the precision of the band as a whole was something almost uncanny. There is no such thing in this country as a Negro symphony orchestra, but the playing that fell upon our

ears last night, especially from the brass, would convince the most hesitant that such a proposition, physically at least, is more than possible.

DEC 24 1943

Mr. Ellington acted as his own "emcee" and made comparatively few changes in the program, enabling us to follow quite comfortably. There was "Take the A Train" by Billy Strayhorn, assistant arranger (inspired on a New York independent subway train by that name; "Moon Mist" by his son, Mercer, now in the army. Here the famous dance band leader deviated with a set of variations on "Tea for Two" from "No, No Nanette" . . . trumpet because of the disposition of the trombone . . . oist. "Then came "Pyramid" by Tizol, one of the bandsmen; variations on Fats Waller's "Honeysuckle Rose," and variations on "Star Dust" containing some sequentially beautifully treated phrase-ends.

The two following words proved to be the most important as to calibre of the evening, almost attaining symphonic proportions: the "Brown" excerpt from Mr. Ellington's "Black, Brown and Beige" and the premiere of "New World" . . . on R. Ottley's book of the same title.

She was a show stopper in her first appearance and does a program. Others in the cast, however, typical African dance which she endable performances took from her repertoire. The audience's insistence of the audience brought her back with a dance that carried more of the Caribbean flavor, but evidences of its maiden derivation were to be noted. The rhythms were handled by a group of seven drummers. Mrs. Roosevelt, for whom a box of honor had been reserved, a visitor to the village, makes

AFRICAN DANCE FESTIVAL CHEERED BY NEW YORKERS

NEW YORK, Dec. 23. (ANP) — Kingsley Ozuomba Mbadiwe of Nigeria, a student at New York university and author of the book "Axis and British Arms in Africa," is director of the organization. Appearing with the First Lady as a sponsor of the festival was Mrs. Mary McLeod Bethune, president, National Council of Negro Women. She, too, spoke briefly. Beside Asadata Barbera who staged and was featured in the unusual production, Pearl Primus, rapidly developing interpreter of African dance, currently headliner at downtown Cafe Society, and her mother, Miss Primus, were the only professionals on the

was presented to the audience during the intermission. Mr. Mbadiwe, himself an African prince, made the presentation. She concurred in the remarks of Mr. Mbadiwe that "the world is growing smaller" and declared that "for that reason, one of the most important things today is that we must learn about our neighbors." She said they are going to be our neighbors and therefore "we are going to build a foundation for good-will."

She cited the prejudices that have grown through ignorance of Africa. Speaking generally, the First Lady said that "some of us have allowed ourselves to build up within us prejudices. Prejudices are really nothing but ignorance." She concluded by saying that "all men should be able to work together and only when that day comes can we hope for a better world."

Mrs. Bethune also addressed the audience. Another African, Prince Akiki Nyabongo of Uganda, graduate of Howard university, Yale and Oxford, spoke briefly. Gifts were presented to Mrs. Roosevelt and Mrs. Bethune.

OPERA HOUSE OVERFLOWS FOR ELLINGTON CONCERT

(Magazine Section—Chicago, Ill.)

DUKE ELLINGTON and his orchestra invaded the atmosphere of the sophisticated Civic Opera house Sunday evening, December 19, to play a program of original compositions, coupled with a favorite of the late "Fats" Waller brand—"Honeysuckle Rose"—and two fragments of his son's, Private Mercer Ellington.

At about 30 minutes past the scheduled time for the program to begin, the curtain raised, lights dimmed and—things were ready to happen, all for the listening pleasure of the overflow-swing-crazed audience which had taken every available seat in the auditorium, including two or three hundred extras in the orchestra pit.

Long before the popular pianist-creator and performer made his appearance the audience had become restless and had given several outbursts of applause. Finally, Mr. Ellington and his men appeared, to begin by the audience standing while the orchestra played "Our National Anthem," meaning the orchestra good start, arousing within the played it, while the vast audience stood, quietly, not singing a line. When will America learn this beautiful and stirring anthem—and sing it.

This all over, and everyone settled down for the feature of the evening, Mr. Ellington chose

public responds to a composer who writes music within its grasp and experience.

Of the first half of the program his excerpts from "Black, Brown and Beige" based on episodes of Negro life, a fantasy written in the vein of the grandiose, a work requiring 47 minutes for a single performance. The whole, he gave only miniature sketches of the possibilities of this seemingly interesting creation, which was colorful, to say the least, even if it was about the most dissonant composition yet heard from his pen.

It was immediately appealing and showed conclusively that its maker had made rather agreeable use of some exceptionally fine thematic material, skillfully.

The first scene, "Black", utilizing a basic dance rhythm (West Indian) was designed to depict a period in American history when 700 West Indians came to Savannah to save the country; "Brown," a period in the Spanish-American war when the youth gained strength and courage enough to speak out against an old idea which had held the race back all those years; "Beige" a later period, offered a dusky-voiced, Bette Roche, as the vocalist in a blues setting for contrast.

This work was of sufficient musical interest to hear a full reading of the score, if for no other reason than to see if the composer followed through musically, as well in the whole as he did in these three short hits of a work which certainly deserves to be heard seriously. His second and new creation—"New World A-Comin'"—based on Roi Ottley's book, was less significant and was more or less repetition of some of the ideas used in the previously discussed item.

Novelty at Best. All factors carefully considered, the experiment was amply proof that the performance by Mr. Ellington and his band was a novelty at its best, something for sheer entertainment, for a certain kind of pleasure and emotional stimulus for the multitude.

From the beginning to the end the clever maestro held the attention of those who had come to hear him, proving that many were there to relieve themselves of pent-up emotions, swaying, patting feet, and shaking shoulders as was observed.

In his wide experience on the stage and theater he has learned

how to sell himself and his wares with no small degree of success, even if his wares are not always of the value of the success.

Soloists Give The program never fell into a rut of dullness for each of the soloists were of fine taste and ability and gave the hearers a treat as they performed. Those who were heard throughout the evening were Ray Nance, trumpet and violin; Johnny Hodges, saxophone; Lawrence Brown, trombone; Sonny Greer, chimes; Alvin Roglaw, bass violin; Albert Hibbler, vocalist; Skippy Williams, tenor saxophone; Wallace Jones, trumpet; Joe Nanton, trombone; Joseph Manton, trombone, and Rex Stewart, trumpet.

On the last half of the program several of his better-known works were heard, and thunderously applauded, by the audience, which was not a really musical nor concert-going one. So far as box-office and public went, the concert was a tremendous success. As for the critic, a very small serving of this loud, bombastic intoxicant is sufficient for a long time.

Kansas City, Mo.

Muriel Rahn

Quits 'Carmen'

Disagrees With

Billy Rose

By DOLORES CALVIN

NEW YORK CITY.—(CNS)—Because the millionaire producer, Billy Rose, promised Muriel Rahn, concert dramatic soprano and recently-turned actress, a raise in salary if the current Broadway hit, "Carmen Jones," was a success, and because he failed to live up to this promise, Miss Rahn has decided to quit the cast and resume her concert work.

A few months ago, when Mr. Rose took over production from Oscar Hammerstein who couldn't find any Negro talent, Miss Rahn was first named for the lead. However, because of concert commitments, she later refused. Then a complete newcomer, Muriel Smith, was found to alternate the role of Carmen since it requires too much strain on the voice for one person. Miss Smith did open the night but soon after contracted laryngitis, which made it

necessary for Miss Rahn to carry the show on her shoulders.

Many critics thought the two Carmens were equally as good but this reporter didn't. Miss Rahn has formerly appeared on the Broadway stage with the famed Lunts in "The Pirate," last season's hit and has an enviable record of concert engagements throughout the country. Therefore, she was experienced and possessed that certain air about her on stage which the stars must maintain to carry the show.

It cost Billy Rose \$200,000 to produce "Carmen Jones," the modern version of the staid old opera that used to be only heard at the Metropolitan. Already, the advance sales have netted him great profits. The little guy with the big ideas recently said that he did it all just for fun but Broadwayites know differently. He never puts money into anything that won't bring profits ten times over. Just this week, it was reported from the coast that Billy Rose had demanded one million dollars for the screen rights of "Carmen Jones" and half of the profit, which is almost unbelievable and has Hollywood gasping.

Muriel Rahn gave "Carmen Jones" the genius it needed and star-studded the cast with her brilliant acting. It seems that Billy Rose, with so many unused thousands and dollar bills lying around, could certainly throw more Miss Rahn's way in return for the success she helped to make of "Carmen Jones."

African Dances Go Over At Carnegie

Pittsburgh, Pa. NEW YORK.—Last Monday evening at Carnegie Hall, the African Academy of Arts and Research brought to the American people a picture of the culture of their country through the medium of the African Dance Festival. Staged by Asadata Dafora, who creates and arranges both the music and dances of the United States, Mr. Mbadiwe went to his productions, the affair was on to invite the guests of honor fully costumed by Mrs. Dafora to come to his country. Another for the festival pictured life in a village during the courtship of a young man and a young woman. Many of the young men who were seen in the talk of the town for quite a while have already been seen in the talk of the town for quite a while. Both of her numbers were show stoppers as the audience clamored for more. Mr. Dafora also danced for the first time the "Victory Dance," which he had especially introduced by Kingsley Mbadiwe, created in honor of Mrs. Roosevelt. After stressing the good neighborly feeling which they were trying to bring about between their country and the



THE AMERICAN NEGRO THEATRE is rehearsing for its new Fall production "One Way to Heaven" written by Countee Cullen and being directed by Abram Hill. Above are Lillian Evanti, Melvin Greene, Abram Hill and Ollie DeLoach discussing plans for the group in their rehearsal.



Lillian Evanti as "Violetta"

La Traviata Sellout Demands Performance Sunday Night

Grand Opera Ready for Water Gate Presentation

The Grand Opera "La Traviata" to be sung in English by an All-Colored cast at the "Water Gate" open-air theatre of the National Capital on August 28, has sold out of tickets, taken by storm. Musical Director Frederick Vajda, formerly of the Metropolitan Opera Company, is enthusiastic over progress of principals and chorus, and dancers and other members of the National Negro Opera Company, presenting the opera. He has announced that the chorus is augmented with experienced members of the Opera Guilds in Pittsburgh, Chicago and Cleveland. Many famous personalities. Meanwhile, all principals are on the scene, and inspired by the superb form of Madame Lilian Evanti who gives the role of Violetta. The amazing lack of financial resources is ascribed by General

Manager Mary Cardwell Dawson to the generous cooperation of the sponsors have agreed to do the ice, catch him, cut off his head and bring it back to Washington. Beck lost no time in regaining his place, he had to get in a little Gabriel. Once he gets Brothers that \$68,836.78 is in the treasury.

An outline and cast of the opera follows:

THE CAST

Violetta Valery Lillian Evanti
Flora Beloix Gertrude Johnson
Alfredo Joseph Lipscomb
Germont Charles Coleman
Annina Ruth Logan
Gaston Lindley Mordecai
Baron Douphol William Robertson
Marquis D'Orgibny Mansfield Neal
Dr. Grenville Horace Wilson
Joseph Walter Morris
John Dr. Scott Mayo
Messner Cornelius Paige

Incidental Dances by Opera Ballet
Act 1—Violetta's Drawing Room.
Act 2—Same several months later.
Act 3—Flora's Drawing Room. Same evening.
Act 4—Violetta's Bed Room. Following winter.

PLACE: Paris, about 1845.
Staged and conducted by Frederick Vajda, Art and Musical Director, formerly with the Metropolitan Opera Company.
Ballet Mistress Adrienne Marshall
Stage Director Gertrude Mc Brown
Assistant Conductor Frances Walker
Assistant Conductor William Mynicks
Mary Cardwell Dawson,
General Manager,
Founder and Producer.

The sale of tickets indicates the desire to have another showing of the opera on Sunday, the

day following its premiere, which anytime in getting his political touch in. Judge Henry was also watching the move of the boys. Next year is election.

Major Wright not only bought \$100,000 worth of bonds, but he made a good response to Governor Martin. He told the Governor about some of the things for which the Negro stands. The Major plans another trip abroad.

Some of the plump sisters can appreciate now more than ever what a job it must to have been to take a cross up Golgotha's Hill after having carried those pounds up some of Pittsburgh hills. Charles Marshall and Major Plummer had the Morning Star

Well, the politics were there. Finley introduced the present band. It was as in days D.A. as the best in the country.

He is a Republican and after he had gone and the house was about empty he said, "I want to present to you the next D.A."

All is fair in war and politics. Perry Howard told the Democratic mayor that he was a good mayor, but he was sorry he had to be a member of Dr. Thompson's party. But he advised him to continue as a good mayor and that maybe God would make him good enough to become a Republican and then to the White House.

Hobson Reynolds didn't lose anytime in getting his political touch in. Judge Henry was also watching the move of the boys. Next year is election.

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When David Dabney was announced as the winner of the first prize he was so elated he almost swooned. Had it not been for the assistance of Dr. Hudson Oliver, he might have collapsed. Some one asked Dr. Oliver if Harlem was quiet. Dr. replied, "The next day. There were no more glasses to break and nothing else to take." There was a good meeting of the Negro Progress Association. It looks as if Hensberry, the Chicago businessman, might make a zo of the association. An organization of that type is certainly needed.

The Associated Press, United Press and International News attempted to cooperate in letting America know that there was a bond drive going on. Since they have some knowledge of the power of the organization it is safe to believe that the order will get greater coverage next year.

AUG 28 1943

Deep River Boys Capture Broadway

NEW YORK. When critics and columnists alike agree that a quartette is exceptional and outstanding, there must be a reason.

In the case of the Deep River Boys, a unique singing group of well-educated young men, all from the Hampton Institute of Virginia, the reason may be found in the fact that for years the members have been working together to achieve perfect blending of voice and unusual vocal arrangements.

The career of the singers started in the glee club at Hampton Institute where, as a harmonizing unit, they attracted the attention of Rex Ingram, famous as "De Lawd" of "Green Pastures." It was he who encouraged them and gave them the name, "Deep River Boys." A network audition followed, and they were immediately booked for three years over the Columbia Broadcasting system. Later they went with the National Broadcasting company. More recently they completed an Inter-American tour for the USO; made guest appearances on the Kate Smith hour, Cresta Blanca Carnival, and others; were held over at the Capitol Theatre (N. Y.) for four weeks of record-breaking bookings, and have had successful engagements at leading theatres and night clubs in the largest Metropolitan centers.

More than four hundred radio stations have over 175 Deep River Boys songs in their transcription libraries, in addition to their Victor-Bluebird records.

Carter Finds Most Popular Radio Group

Cootie's New Singer

AFRO-AMERICAN
Baltimore, Md.



EDDIE VINSON, blues song stylist, who is being featured with Cootie Williams's orchestra.

AFRO War Correspondent with U.S. Troops in North Africa
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By ART CARTER
SOMEWHERE IN NORTH AFRICA — One of the most popular radio groups in this theatre of war is a 28-member chorus from a port battalion regiment which broadcasts regularly

over the American Expeditionary Station on Sundays.

The soldier chorus, which also presented a special Thanksgiving program, is directed by Chaplain Daniel Lewis Smith, of Tallahassee, Fla. Chaplain Smith studied at Harvard and was stationed at Fort Huachuca before coming to North Africa six months ago.

He is former football star at Morris Brown ('34-'37), did theological work at Jacksonville, Fla., studied at Atlanta University School of Social Work and served as head of the history department at Tallahassee's Florida A. and M. College before entering the army.

Splendid cooperation. The men's steady hours at the docks do not leave much time for song rehearsals, but the energetic chaplain has been able to arrange brief periods of rehearsals with the commanding officer, and the response from the men is very high.

Besides conducting the regular religious services, Chaplain Smith also assists with the group's recreation. The glee club is his pride and joy, however, and laudations on the group's program have come from many sources. The glee club is now working on a special Christmas program, both for camp consumption and radio.

Originator and assistant director of the chorus is 22-year-old

Pvt. Musker Belfrey, Jr., of Fort Worth, Texas. Other members are:

MEMBERS OF CHORUS
Mason Bennette, 1762 U Street, Northwest, Washington, D.C.; Francis Chase, Westminster, Md.; Ernest Lamb, Fayetteville, Tenn.; Percy Chandler, Shelton Young, Atlanta, Ga., all privates; Sgt. Alonzo Sanford, Pfc. Eugene Miller, T/5th Edward Smith, Baton Rouge, La.; T/4th Willie L. Free; Pvts. Earl Johnson, Tommie Dean and Edgar Fellows, Hope, Ark.; Rufus Brumfield, Keeswood, La.; Wallace Williams, Joseph Bruce, both New Orleans, La.; From Texas: Cpl. LaSalle Williams, Clarksville; Pvts. Brian Fonteno, Hillsboro; Alvin Gibson, Henderson; Sgt. Anthony Mullins and Pvt. James Carter, Fort Worth; Pvts. Titus Tyson, San Antonio; Pvt. J. F. Hall, Houston; Sgt. A. D. Eastland, Pfc. Radul Lewis, Pvt. Robert Clinton, Pvt. Tyree Fields, Dallas.

Negroes Boycott 'Porgy & Bess' Miss. Showing

Defender—Chicago, Ill.
JACKSON, Miss.—(ANP) — Angered when Mayor W. A. Scott of Jackson demanded that only whites sit on the main floor of the city auditorium here, the musical "Porgy and Bess" was presented last Wednesday night, Negroes of Jackson boycotted by remaining away from the performance. In addition they returned tickets already purchased, a considerable advance sale having already been made.

The attitude of the mayor was condemned roundly by the colored citizens of the city as being inexcusable and unjust. Not only is the city auditorium a building built by money but it was rented for the occasion by colored sponsors.

The Harmonia club, probably the leading musical organization in the state, composed of serious musicians, had in cooperation with Armound Connett, a local business man, perfected arrangements to bring the show here. In this they were encouraged by the leading white citizens of the town who bought heavily of advance tickets and gave every arrangement as they have in past events. The same group brought Marian Anderson, the Songbird and other artists here, without notable trouble. In this instance the mayor stepped in and said flatly that the first floor must be reserved for whites. Negroes, while perhaps willing to have separate sections, said if they could not sit on all floors they would sit nowhere.

The cast of "Porgy and Bess" has an arrangement with its management whereby it will not perform in any situation where Negroes are embarrassed or an attempt is made to treat them unfairly. In this instance, however

the sponsors were colored and it was through no fault of the sponsors that the conditions obtained.

Scores of Negroes crowded about the box office of the auditorium during Wednesday afternoon cashing in their tickets. It is estimated that \$2,000 worth were returned. While they were milling around, Todd Duncan, star of the play who impersonates "Porgy," arrived and attempted to go through the crowd into the building. Two policemen caught Mr. Duncan and the collar pushed him back and used abusive language. A large crowd of whites and a few Negroes saw the performance.

Kansas City Call 'Carmen Jones' Takes Broadway

Kansas City, Mo.
By DOLORES CALVIN

NEW YORK CITY — (C) — A great musical gave Broadway a great thrill last week for a great actress was playing the lead and it was indeed a triumph for the Negro. The musical is none other than that all-time hit, "Carmen Jones" which opened at the Broadway Theatre on West 53rd street Thursday night and the actress who played Miss Carmen Jones Saturday night was the celebrated Muriel Rahn.

Never has a Carmen been so flirty, so fresh and so cute in a naughty way. Miss Rahn sings "If I love him, that's the end of him" on her first appearance in loud red and yellow colors just before she throws the rose in her hair to her new lover, Joe, or the Don Jose of opera "Carmen" scores.

If you've ever heard "Carmen" at the Metropolitan Opera House you'd fully appreciate the wonder work of composer Robert Russell Bennett who did orchestrations and especially that of Oscar Hammerstein on the lyrics. They were marvelous! The classic beauties of the opera were turned into modern singers in the country, or at least that has been heard recently in the theatre. The sepian chorus was even better than the staid Opera voice. The story is based around the same subject: Carmen. As a siren, she lures innocent Joe (an Army MP) from sweet and adorable Cindy Lou, trying to cheat the guard-house, she manages to get Joe three weeks in her place, much to her regret. As if that isn't enough, she begs him to come

away to Chicago with her and tells all the things she'll do for him. Joe only replies: "But you forgot, I'm in the Army now!"

Once in Chicago, Carmen slips out to the country club where Husky Miller, the day's prize fighter, takes her as his girl. Joe follows her steps, pleads with her to come back to their hiding place. She reminds him he's AWOL and goes off with Husky Miller. Unafraid of anything, even death, she stands alone outside the stadium where the fight is held and dares Joe to kill her. When he does, she drops silently to the floor and then the most beautiful thing happens. You can see the fighters in vivid colors through a thin screen and Carmen's body on the ground with Joe weeping over it.

OK, Flirty Flirty Eyes

Two months ago, the lyrics of the popular American song "Paper Doll" (Newsweek, Aug. 23) were banned from the air by the British Broadcasting Corp., presumably because soldiers hearing them might think their girls were untrue. The BBC, which in July of 1942 started excluding "slushy" numbers and those of "good taste and religious or Allied susceptibility," previously had forbidden pieces ranging from the jazz version of Tchaikovsky's "Piano Concerto" to "I Heard You Cried Last Night."

But last week, the "Paper Doll" was lifted—with the BBC reserving the right to withdraw the words from the air if "they gave offense" (the tune itself was never excluded). No reason was given for the reprieve, but observers pointed out that inclusion in the United States Army Hit Kit of the "pin-up girl song" had had no "bad effects" on soldiers' morale.



Melody Loss: Thomas W. (Fats) Waller, great jazz pianist and composer of all-time hit tunes like "Honeysuckle Rose," died suddenly on a Kansas City last week. Fats was 38, and at the height of his fame.

By EARL GRIFFIN

ENROUTE WITH THE SHOW
— Falling in with Blitzkrieg Tem-
po, Ralph Cooper — William Bell
Graham's Blue Ribbon Salute —
really set the boys in khaki agog.
Reported to be the best show to
have ever hit the road "The Sa-
lute" is a whirlwind comedy
mirth and merriment. Boasting
the greatest galaxy of stars to
ever cross the foot-lights. Rock-
ing along in a groovy tempo, Earl
"Fatha" Hines and his band step
in and really put the boys in the
mood. Billy Eckstein picking up
with the "Stormy Monday Blues",
and "Fatha" Hines has been known
to be one of the top flight bands
in the country today, the Earl
really comes on.

Doing justice to the great Ziegfeld, Ralph Cooper makes another find as he presents the most glamorous quartet of girls ever to grace the footlights, beauty in abundance, the four Blue Bonnets, give out with some of the most unusual musical arrangements of the season.

The "Blue Ribbon Salute" lineup reads like a Who's Who in the theatrical world when Bill Bailey starts spanking the planks he even makes the great "Bojangles" look bad coming on like a gang buster. The king of jive Patterson and Jackson really knock themselves out, with Jackson doing his imitation of the four Ink Spots, stopping a show whenever they appear. Vivian Harris, Ralph Cooper and Earl Hines go to town in the best comedy skit scene today, when they do their version of the "Coops" on character, Slicker Dan.

Falling in about the late half, the king of the juke boxes, Louis "Out Skirts of Town" Jordan, the miracle man, the present show world upstart, shows in his own recent recording of the "R-



like a well-oiled machine. The "Blue Ribbon Salute" has played to over one hundred thousand soldiers and civilians alike. Doing two army camps a day is possible, the "Salute" is gaining national importance, because our boys case it their stamp of approval. While army big-wigs and officials may say it is the best show to hit the camps yet, William Bell Graham, Executive Director, says that the "Salute" rivals any show on the road today.

roughly angered and resentful the
band leader finished out the even-
ing, then announced his intention
of quitting.

word-
MAY BE FINED

However, according to W. E. ami-Balley, president of Musicians' Local 767, regardless of how much since they may sanction his action, he rest, may be forced to fill out the en- Tho-agement his contract calls for

**Consulted, Lunceford May
Quit Calif. Night Spot)**

S Daily World
Atlanta, Georgia

Racial Bias Is Given As Reason Daily World Atlanta, Geor

HOLLYWOOD, Cal. — (ANP) — Because he refused to have fellow musicians who came at his invitation to visit him insulted, and also objecting to being addressed disrespectfully, Jimmy **JUN 20 1943** "band leader", has given notice that he will quit the Trianon cabaret. He opened there two weeks ago and has been packing the white nightgowns to whom it caters in to capacity. His has been one of the most popular name bands here since Hollywood first became sold on him in the Warner Brothers picture, "Blues in the Night", originally titled "New Orleans Blues."

the one night, originally titled "New Orleans"
trouble between Lancelotti and the
Titanic

WHY THE 'SALUTE' IS SUCCESSFUL.—

Lillian Fitzgerald is one of the glamorous reasons why 100,000 servicemen have placed "Blue" on their "Blue" list. Talented and

Talented and glamorous, Lillian is really a "killer" as she sings "Murder" and clicking along

their O. K. stamp on the Pabst Blue Ribbon salute which features Earl Hines, Louis Jordan, Billy Eckstein, Ralph Cooper and others in a tour of the nation's army camps.

is really a "killer" as she sings "It's Murder" and clicking along

unless the management consents to the notice he gave. Otherwise he is subject to a heavy fine and suspension from the National Federation of Musicians.

While this was "the straw that broke the camel's back," it is not the first time that visiting musicians or personal friends of the players have been snubbed. Just a few days previous Walter "Dootsie" Williams was admitted by a doorman because he was mistaken for one of Lunceford's musicians. Williams is himself a widely known band leader, but when the attendant observed him standing by the bandstand instead of in a seat playing he ordered him out. He added contemptuously. "If I let you stay, a lot of you will be coming out here."

Musicians and their friends see in the action of the Trianon management the acme of prejudice, rather than that the presence of occasional visitors would hurt business. It is well remembered in the days of Frank Johnson's famous Cotton Club that Frank would personally seat colored visitors at the ringside and see to it that they were served if they wished it. The Paradise cafe and Bud Taylor's cafe were similarly courteous to friends of musicians or entertainers.

FIRST PICTURE OF JO BAKER IN AFRICA



Chicago Defender
Chicago, Illinois

Making a hit at Red Cross clubs in North African cities is the ebullient Josephine Baker, Harlem singer and dancer and former toast of the Parisian stage, at a Red Cross theatre some-
where in North Africa with Negro servicemen. This is one of the first photos taken of the famous star since the fake reports of her death following Hitler's march into Paris.

Jo Baker Steals Way Into Hearts Of Boys Over There

By EDGAR T. ROUZEAU

LONDON, June 24—(Via Cable)—Josephine Baker, celebrated star of stage, screen and radio, has in new uniforms in Algiers where she has captivated American doughboys with her fetching singing of the G.I.'s favorite tune—"Gertie From Bizerte"—and other similar "classics."

Jo got her version of "Gertie From Bizerte" from Paul Reia, currently playing at the Broadway Theater. The custom, as you know, has been for the librettist to turn out his book first; course then the composer set it to music of it. The story is more or less the same, though locale and time traditional procedure, setting and people and superficial circumstances have been changed. But Mr. Hammerstein reversed the procedure, setting and people and superficial circumstances have been changed. The glamorous Baker girl also book to a score which happens to be one of the most successful in the history of the stage. The score Bizet wrote for the earlier libretto, the Meilhac-Halevy version of Prosper Merimee's Carmen. The results, as they are unfold-tying touch. And, merely to mention the stage of the Broadway Theater, are all to the merry, and hurt Bizet's music a bit.

The glamorous Baker girl also stars in a musical comedy at the same time. The story is more or less the same, though locale and time traditional procedure, setting and people and superficial circumstances have been changed. But Mr. Hammerstein reversed the procedure, setting and people and superficial circumstances have been changed. The glamorous Baker girl also book to a score which happens to be one of the most successful in the history of the stage. The score Bizet wrote for the earlier libretto, the Meilhac-Halevy version of Prosper Merimee's Carmen. The results, as they are unfold-tying touch. And, merely to mention the stage of the Broadway Theater, are all to the merry, and hurt Bizet's music a bit.

No operatic librettist has ever had a more grateful and, at the same time, a more difficult task than Oscar Hammerstein II in his devising of the book for Carmen

The music, incidentally, is still making a fetish of understatement, he would call Mr. Hammerstein a genius and quite likely get away with it. The brass comes in for greater

Donald Ogden Stewart met Paul Robeson after his stupendous opening performance in "Othello." "You know," said Stewart, "for three hundred years people have argued about the source of Iago's malevolence. It struck me as I watched the play tonight that he's really very much like a small-time fascist." "Of course," Robeson replied. "Since fascism has come we can understand Iago better."

consideration in this re-scoring, but totally in keeping with the carnal quality of the proceedings.

Few moments in opera are as exciting, musically and scenically, as the opening of the third scene in the first act. Here the idea is one swirl of color and movement and sound, as the Chanson Bohemienne is unloosed in a reckless charge of rhythm.

Choral Work Praised.

The naturalness with which the Negro performers—most of them newly turned professional—sing the music is one of the production's high lights. They revel in it. Sequences that sometimes seem out of the grasp of white singers are done effectively and with a devilish unconcern, so sensitive are Billy Rose's singing-actors to the slightest deviations of tempo and meter.

There is choral work of the best order, voices rich and compact and utterly organized. One even basked in the measured beat of the Cigarette Chorus, done in a straight waltz tempo, while the basses plunk out the ¾ rhythm in the very best dance salon manner.

The singing of the principals is first-rate in all cases. Special praise goes to Muriel Smith, the Carmen Jones, for her glittering delivery of the various songs—Dat's Love (Harlem), Cafe on the Corner (Seguidilla), De Cards Don't Lie (Card Song). The Chanson Bohemienne emerges as Beat Out Dat Rhythm on the Drum.

Recitatives Out.

Joe (Don Jose) sings his Flower Song to the words of Dis Flower Dat You Threw My Way and other music quite in the authentic style. The Micaela becomes Cindy Lou, impersonated capably by Carlotta Franzel, and Escamillo, here known as Husky Miller, is very persuasive in the hands of Glenn Bryant. The Quintet was beautifully executed.

Sometimes snatches of the well-known songs are reprised for special effects, though generally they follow in proper sequence. All recitatives, save those originally written, Bizet to his arias, have been thrown out. In their place is spoken dialogue. That, of course, makes Carmen Jones an opera comique.

Much of the musical success of this production depends on Joseph Littau's careful direction. Bert Shaw's choral direction and Elizabeth Westmoreland's yeoman work with the principals. Only a

Principally, it is the music that becomes the spectacle. In the drab, dull and lifeless scene in the first act, one has seen here-fore. Oscar Hammerstein II may have led the way to the slightest deviations of tempo and meter. If so, more power to them. What it always be that. What it is to reaffirm the greatness of Bizet's music in need of is sympathetic treatment—decent staging, well-balanced, thoroughly rehearsed, intelligent presentation all those tragic aspects are deep another great as Bizet's Carmen

Calloway Has Broadway In Hand
Chicago, Ill.
Defender
Opera Relives in Carmen
World-Telegram
Jones New York
By ROBERT BAGAR N. Y.

Plays Lead in "Carmen Jones"

Afro-American

Baltimore, Maryland



PERF' CHUM? She is none other than Miss Muriel Smith, playing and women who fight for mi- the title role of "Carmen Jones," now having its premiere in Philadel- nority rights. People uninterested phia. The late Bizet's music is kept intact. Miss Smith is a student in politics are "dead walls" to from Philadelphia's famed Curtis Institute of Music. A native of New York, she once sang in the choir of St. Philip's Church. Her mother, Mrs. Olive Smith, lives at 24 St. Nicholas Place in New York City.



By Louise Mitchell

Fredi Washington belongs to that small but glowing group of actresses who know that audiences live their lives outside of movie houses.

Like Karen Morley and Jean Muir, the Negro actress feels that performers are people with a place in the affairs of the nation, whose natural co-stars are the folks who work for a living.

That is why an interview with Miss Washington is such a treat. Not only do you meet a young woman with stars in her hair but a vibrant citizen who searches for the answers of the how, when and where of victory.

Like the Bard, Miss Washington realizes that all the world's a stage, but in addition, insists that performers can change the acts, influence the show. That is why the talented actress is co-sponsor with Teddy Wilson of the Ben Davis Victory Show at the Golden Gate Ballroom, Sunday, Oct. 24.

Scheduled as mistress of ceremonies, Miss Washington feels that "Ben Davis has got to win and I am ready to help. The Negro people have to hold on to that chair in the City Council." As sister-in-law of the Councilman Adam Clayton Powell, she goes the whole way in his "My Vote is Davis-Number One" endorsement.

A Committee of One Against Prejudice

Considering herself a Committee of One Against Prejudice, the Negro actress doesn't worry about the political affiliation of men

At ease in her present job as dramatic editor of the People's Voice, the Negro actress was forced to quit Hollywood because Jim-Crow, not talent, is keeper of the keys. She scored several major screen successes but dignified dramatic roles were "too few."

Miss Washington still gets letters of praise for her part in "Imitation of Life," the story of struggles of a young Negro girl, filmed every bit of ten years ago, in which she appeared with Louise Beavers and Claudette Colbert. Another big-timer was "One Mile from Heaven." Stage audiences know her for leading parts in Sweet Charity with Frank Wilson; Singing the Blues, in which her sister Isabel Washington, wife of Councilman Powell, was starred; Great Day, a musical with a mixed cast; and the initial production of Run Little Children.

When she introduces Paul Robeson, also scheduled to appear at the Ben Davis Victory Show, Miss Washington will be able to recall the times they both appeared in the leads of "Black Boy."

The actress helped found the Negro Actors Guild in 1937 and became its first executive secretary, filling the post until she left to take an important role in "Mamba's Daughters," Broadway production.

The story of Miss Washington's life is a story of the Negro artists struggle for a four-star place on the marquee. Her mother died when she was 11 and she was sent from Savannah to a convent in Pennsylvania. In her teens she lived in New York City and attended Richmond High School but was unable to finish because she needed a job.

First, it was as a stockgirl in an exclusive Madison Avenue shop then as typist-bookkeeper for Harry Pace and W. C. Handy in their Black Swan Record Co. The pay was scant. So she turned to show business for \$35 a week which seemed like a bankful. For three years she toured in the road show of "Shuffle Along." As a night-club entertainer she appeared at the one-time famous Club Alabam.

European audiences saw her in the ballroom team of Moiret and Fredi. Al Moore was Moiret. Cities in which the team scored suc-

Al-Star Benefit Show
Set for December 26
 Proof that Broadway has not forgotten Spain, first on December 26th at 8:45 p.m. at the Imperial Theatre everybody who is anybody in the entertainment world will appear in a benefit show "Fun for Freedom" to help Spanish

Loyalist and other anti-fascist refugees. The affair is under the auspices of the Joint Anti-Fascist Refugee Committee, 425 Fourth ave.

To date, those who will appear December 26th in "Fun for Freedom" are: Jimmy Durante, Milton Berle, Hazel Scott, Jimmy Savo, Georgia Southern, Celeste Helm, Alfred Drake, Howard Sylva, Melville Cooper, Paul Lawrence, Senor Wences, Teddy Wilson and his band, Pearl Primus, Mary Small, Victor Young, John Sebastian, Edgar Snow and Tony Kraber.

The cooperation given this benefit show by theatrical leaders is unprecedented. The Imperial Theatre, scene of the show December 26th is being donated by Lee Shubert. Max Gordon is Chairman of the Entertainment Committee. Bernard Hart, brother of Moss Hart, will stage-manage the production. The services of the musicians will be donated through the help of William F. Berg, secretary of Local 802 of the American Federation of Musicians. The executive end of "Fun for Freedom" is being handled by Mrs. Arthur H. Hark, wife of the drama critic. Tickets are priced at \$3.30, \$1.65, and \$1.10 and can be bought at the offices of the Joint Anti-Fascist Refugee Committee, 425 Fourth avenue, at the box office of the Imperial Theatre or at the various union headquarters.

Feet Just Won't Behave

THE dancingest fool in "Porgy and Bess," the George Gershwin-DuBose Heyward American folk opera which Cheryl Crawford is presenting at Memorial Theatre, November 23 and 24, with matinee on the 24th, is Sportin' Life played, it is said, with a zest and charm by Avon Long that is positively irresistible to both company and audience. An overabundance of energy made Long turn from the prospect of a sobering education at a theological seminary when a lad, and caused him to stow away on a steamer going from his hometown, Baltimore, to the far-off reaches of Philadelphia, a long distance for a small boy.

Considered Ministry.

"My folks wanted me to be a minister, but I just couldn't see my feet behave in a pulpit. I saved my money and went to Boston, where I was lucky enough to win a scholarship at the Boston Conservatory of Music. There was another young fellow at that school with misbehavin' feet and his name was Ray Bolger. That was all I needed. We certainly were some team!

"Cab Calloway hired me for the Cotton Club, which was still in Harlem in those days. I was with him for three years." Long first essayed the role of Sportin' Life in 1938 when he in



Courier-Journal
Louisville, Ky.

Avon Long, dancingest fool of "Porgy and Bess."

joined the West Coast production of "Porgy and Bess." He took to stage work immediately and was a big hit.

Max Gordon gave him the singing butler role in "Very Warm for May" and Oscar Hammerstein engaged him for "Gen-

Cheryl Crawford was looking for a young man in Westport, Conn., and came upon Long acting the part of Helen of Troy's nephew in Offenbach's "La Belle Helene."

"Bess" Blesses Cadet Nurse



Pro-American
Baltimore, Maryland

Etta Moten (left), Bess of "Porgy and Bess," wishes success to Miss Ori Collins, of the National Nursing Council for War Service, as she starts on a tour of college campuses to tell students about the new U.S. Cadet Nurse Corps. Miss Moten has just accepted membership on the council's co-ordinating committee on colored nursing. Miss Collins wears the grey corps uniform with its shoulder epaulettes in scarlet.

round, and one of them was reading. I didn't think they'd notice I took a seat in the back row. WITNESSED GOD BLESS

"After a few minutes, the guy stopped reading, and another guy started reading the same thing. I didn't know what was going on—I never seen an audition for a play before—but I didn't have anything else to do, so I watched and listened. Pretty soon, I knew by heart that piece they were reading. Then the man who seemed to be in charge said, 'The job's still open. You in the back, there—let's hear you read.' I didn't know what this was all about, but I heard the word job, so I went up and read.

"When I finished, the man said, 'That's how I got into acting—the Federal Project. That was in 1935.'

"The way I looked at acting, it was interesting and it was certainly better than going hungry. But I didn't have a serious approach to it until 1937 when I bumped into Orson Welles. He was putting on a Federal Theatre production of 'Macbeth' with Negro players and somehow, I won the part of 'Banquo.' REHEARSED SIX MONTHS

He rehearsed us for six solid months, but when the play finally went on before an audience, it was a wonderful sensation, knowing it was right. Suddenly, the theatre became important to me. I caught it from Orson Welles—and he was a convincing actor.

"Later, when 'Native Son' came up, he was the stage director. He was the one who gave me the part, and the one who rehearsed me in it for five weeks.

"If I'm an actor today, it's because of what he did for me, and I'd sort of like people to know it."

Canada Lee Credits Orson Welles For Break On Stage

Daily World Atlanta, Georgia
Recalls How He Chanced To

Get First Role In Theatre

HOLLYWOOD, Calif.—(S NS)—When an actor becomes a success, he usually forgets that his career was inspired by some other actor. Canada Lee is an exception.

"I never would have amounted to anything in the theatre if it hadn't been for Orson Welles," says the sensational young Negro actor, who won the 1941 Critics' Award for his portrayal of the title role in the Broadway play, "Native Son." He is now making his film debut in "Lifeboat," the powerful Alfred Hitchcock sea drama, at 20th Century-Fox—the same studio that produced Welles' latest picture "Jane Eyre."

WAS PRIZE FIGHTER

"I started out to be a prize-fighter," relates Canada, "and I was getting on where I could make a bid for the middleweight championship when an eye injury stopped me. For a while after that, I ran a

night-club. Then Prohibition was repealed and the club folded and one day I found myself down to my last dime, with no job in sight, had friends who were willing to house me and feed me—but I didn't want that. I went over to the Harlem YMCA to stand in line at the Employment Office and maybe get a pick-and-shovel job. "There must have been 50 men ahead of me. I got tired standing in line, and decided I'd sit down somewhere until the line thinned out a little. I opened a door nearly looking for a place to sit down. The door opened into an auditorium, full of empty seats. Up on the stage, some guys were standing

'Run Little Chillun'

Loss Set At 45 Grand

here last Thursday. Meyer Davis is supposed to have dropped around \$5,000 while a group of which he represented went to the production, for another \$20,000. Lew Cooper is said to have gone in to the making of "Run Little Chillun" which ended a two weeks run

Defender

Chicago, Ill.

HUDSON, N. Y.—(ANP)—An investment of \$45,000 little of which could be seen in the production, is said to have gone in to the making of "Run Little Chillun" which ended a two weeks run

BOUQUET FOR AN OPERA STAR



Defender
Chicago, Ill.

After her performance in the opera "Aida" Sunday in Washington, D. C., Mme. Evanti, who sang the tragic role of "Violette," was congratulated by a host of admirers, among them, Mme. Selita Haley, left, in photo, who is also an opera star of wide repute. A great audience, including members of both races attended the performance given by the singers of the National Negro Opera company.

LIONEL HAMPTON TURNS 'EM AWAY AT 'EARLE' IN PHILLY

Courier Pittsburgh, Pa.

PHILADELPHIA, Sept. 1, 1943—While an executive of the downtown Stanley theatre in Pittsburgh, where he is the "king of the vibes," "locked up" the house nightly during a white-hot swing week, was admitting that the 1942 Pittsburgh Courier Band Popularity Contest winner had moved into the Warner Bros. Earle theatre, the strength of its performance in the East, the nation's No. 1 recent box office performance in the East, the nation's No. 1 Lionel Hampton and his sensational swing band has not only lived up to the heat wave, but has even exceeded the expectations of a much-aroused

Quaker City swing society.

CONFIDENT BUNCH

Lionel's string of shattered records in jam sessions at Chicago's Regal, New York's downtown State and Apollo, and at Philadelphia's own Fay's on three different occasions — were recommendation enough, so that the Hamptonians, making their fourth invasion of the Friendly City in less than 20 weeks, appeared to have an impossible assignment when they opened at the Earle less than a fortnight ago—with the ambitious notion of adding more notches to their "swing belts."

But no matter how impossible was the outlook, Lionel and his lads—have once again—defied convention and challenge—and gone on to new achievements.

NO SPACE FOR CROWDS

Now, the band has the management turning away crowds and closing up the box office nightly before nine o'clock, it has broken the previous house record set by the Ink Spots and Erskine Hawkins, and, in addition, it has been in such intense demand that it has had to work extra shows on an extra-contractual arrangement providing for a special bonus.

All this—and, simultaneously in Pittsburgh, the Stanley's Mr. Totman states it—as an indisputable fact—that, along with Horace Heidt and Abe Lyman, the Lionel Hampton aggregation now enjoys the all-time record there too!

Katherine Dunham



Daily Worker
New York, N. Y.

Photos by Maurice Seymour

Katherine Dunham and her company are now appearing at the Martin Beck Theatre in a "Tropical Revue."

By Beth McHenry

Neither Broadway nor Hollywood successes seem to have affected the personality of Katherine Dunham, the beautiful dancing star whose current show at the Martin Beck theatre has all New York talking. She appears neither snobbish nor shy and she goes about her business

quietly backstage, dealing with the dirty make fools out of those stagehands, the orchestra leader critics who emphasize only the autograph seekers and publicity "hot" aspect of the show. For people with a sort of calm assurance, Katherine Dunham is a lot more than "hot"—she is obviously one of the most gifted dancers ever to take her place on the American stage and her repertoire reveals the other not only hard work and research but a deeply creative quality that light to interview Miss Dunham from the inner being of Miss Dunham, who's been dancing

A Visit

Backstage SEP 24 1943

The members of her cast are very close to Katherine Dunham, who is the opposite of a stage hog, sharing the best dances with rising stars in her troupe. Some members of the company have been with her since 1934 when she first organized a group in an art studio near the University of Chicago.

*She Chose
To Die* SEP 24 1943

Miss Dunham told us the other night how she began as a little girl to try and convince her parents that the dance was the thing for her. Her mother was a school teacher in Joliet, Illinois, and her father had a cleaning and dyeing business there, though he was musically inclined.

"They encouraged me to dance and learn music all right," she said, "but when it came to selecting dancing for a career they tried to dissuade me. My mother wanted me to be a teacher like herself, so we compromised. I went to the University of Chicago and studied anthropology which worked in fine for I was able to combine it with the dance."

Won a
Fellowship SEP 24 1943

In 1935 Miss Dunham obtained a Julius Rosewald fellowship and went to the West Indies where she studied primitive dancing for her Master's Thesis. She says her dances have their source in research in Martinique, Haiti, Trinidad and Jamaica. But they're not only tribal or folk in quality. Rather she says they are a combination of "U. S. A. West Indian and purely creative" compositions.

The revue at the Martin Beck was originally scheduled for two weeks but now it's on for an indefinite run and Miss Dunham has had to alter her calendar considerably because of it.

Commenting on the scandalous Jim Crow who kept her and her company from a number of leading New York hotels, including

the Astor and the Algonquin, Miss Dunham said she hopes soon to go with a delegation from Equity to the New York Hotel Owners Association and demand an end to discrimination. It was the first time "outside of St. Louis" that she had been subjected to Jim Crow in a hotel.

Dorothy Donegan, 19, pianist since she was 8 has started Chicago to talking that she'll rival Hazel Scott. Dottie leaves for Hollywood January 1 to work in Andrew Stone's sensation of 1944 at \$3,000 per (week net year). She plays sitting sideways, starts out with a melody of Bach or Chopin, winds up with pure Donegan boogie. She wiggles, moans, groans, clumps her heel on the floor to keep the time and jams Chicago Loop joints with followers who shout and weep. After Hollywood, says Dottie will take a job in New York.

Writer Compares Ira Aldridge's "Othello"

Age

New York, N. Y.

To Paul Robeson's Modern Interpretation

By FRANK GRIFFITH

As I sat in my seat in the Shubert Theater Tuesday evening and the lights began to lower, my mind went back many years to a story I read as a kid and have since re-read many times, the story of a great Negro Shakespearean actor of the 19th century. His name was Ira Aldridge. Then the music began to play and the performance that Ira Aldridge had wanted to give in 1839 in America had come to life on the Shubert stage over a hundred years later.

No, Ira Aldridge never gave that performance, nor any other in his native land, though he was legend in Europe. When he was about to sail to perform here in 1837, he died.

Robeson made his entrance on the stage as Othello. It was electrifying. It was gallant. It was full of dignity. And from that moment the mind could think of nothing else but the action on the stage. Someone rustled a program behind me and a number of heads turned resentfully toward the offender and then back to the stage, for this was theater at its best. You seem to feel that what was going on on the stage was real. And so it went to the final curtain. Then deadly silence. Suddenly, pandemonium broke loose. The applause was thunderous. The audience whistled and shouted. There were cries of "Bravo, Bravo," and for the goodly part of a half-hour it kept up. Not one person left his seat for the exits. Margaret Webster made a speech from the stage and then from sheer exhaustion the audience ceased their applause and began to stream from the theater into the misty point, misty rain.

And once again my thoughts turned to the story of Ira Aldridge and I began to compare these two great men, for they were not only great men of the arts, they were great men of the people. Aldridge was born in a little town, called Belaire, in Maryland. He, like

Paul Robeson, was a giant of a man, six feet tall, graceful and highly polished. In his youth he was apprenticed to a ship carpenter and worked with the German-Americans on the eastern shores of Maryland. Like Paul Robeson, his father was a minister and he had

a gift for languages, learning to speak German fluently. In 1826, he met a great Shakespearean English actor, Edmund Kean, who was impressed with Ira's desire to become an actor and immediately his great possibilities and talents. Kean took the young Aldridge to England with him and taught him and schooled him. He made his first appearance in the Royal Theater in London, playing the role of Othello, and later at Covent Garden Theater. Robeson also played the role first in London to great acclaim.

Later Aldridge toured Europe. After playing in Berlin, the King of Prussia conferred upon him the

title of Chavaler, and gave him a medal. During the performance in St. Petersburg, a young man in the audience shouted "She is innocent, Othello. She is innocent," during the death scene of Desdemona. He received the Cross of Leopold from the Emperor of Russia and the Maltese Cross in Bern, Switzerland. He was idolized in Amsterdam, Brussels, Vienna, The Hague, Danzig, Cracow, and Gotha to mention a few of the cities of Europe. He was a great friend of Dumas in France and of Ostoy in Russia.

He sent back home thousands of dollars to help his enslaved people, and said many times that he could never be happy as long as one of his race was in chains. In 1867 he decided to come home to fill an engagement to play in his own country as the Civil War was won and he thought that now perhaps his own country would accept him. He was to sail for the United States on August 16, 1867, but he died at Lodes in Poland, nine days before, on August 7.

Paul Robeson, also a man of the people, a great artists both as a singer and actor, played to an audience who acclaimed him as Aldridge must have been acclaimed. And as Paul Robeson and his cast took their bows at the Shubert Theater, his eyes travelled upward to the galleries, for there he knew were the people, black and white, to whom he has dedicated his great talents, and for there, he knew, were the people who love him and have made him a people's artist—not only to the Negro people, but all over the world. Paul Robeson, the friend of China, Russia, of the Spanish Republic. Paul Robeson, the man.

As I sat on the subway home, I felt that the spirit of Aldridge must have been back stage and had said: "Well done, Paul Robeson. I could not have done it better. Don't move so slowly, but you have helped it to move another step forward."

of \$2,500 plus a percentage, to Clarence Muse, brought on from the Coast to supply music to the Negro Drama.

The second-hand settings were estimated at a cost of \$20,000. Stagehands who received double and triple time on occasions when they were required to work overtime, are said to have constituted the major cost. Other extra costs included transportation to and from California of many of the actors.

Run Little Chillun', Cost
Atlanta, Georgia
Daily World
\$45,000: Ran Two Weeks

HUDSON, N. Y. (A N P).—An Meyer Davis (a supposed to have invested of \$45,000 little group which he represented went in for another \$90,000. Lew Cooper placed the making of "Run Little" represented a group that placed



Afro-American
Baltimore, Maryland

To Hollywood January 1

72a-1943

Show Boston Censored Heads for Broadway

Early to Bed (subtitled *A Fairy Tale for Grown-ups*) which opens at the Broadhurst Thursday evening, has had the most beneficial sort of advance build-up a non-serious show can have. When it opened in Boston three weeks ago, the censors frowned on it and insisted on changes. Though the changes weren't serious they served to call attention to the show's risqué nature which, in turn caused public curiosity and a voluminous press.

The scene of the new musical, which has a score by "Fats" Waller and book and lyrics by George Marion, Jr., is an "establishment" in Martinique called the "Villa of the Angry Pigeon." Though no one ever exactly describes the nature of this locale, its character is obvious and most of the comedy of the piece depends on "the Angry Pigeon" being mistaken for a girl's school.

Richard Kollmar, who is the producer of *Early to Bed* is also its director and, along with Muriel Angelus and Mary Small, one of its featured players. Others in the cast include George Zoritch, Jane Deering, Bob Howard, Jeni Le Gon, Jane Jean and Ralph Bunker. For a peek at what promises to be Broadway's raciest musical, see the photos in these columns.

PM
New York, N. Y.



Richard Kollmar (left) as a broken-down bullfighter, with Bob Howard as his chauffeur in *Early to Bed*, the new musical opening Thursday evening.

boogie woogie pianist, accordion and blues exponent, has created an entirely new dance that may soon have jitterbugging on the downgrade. The new dance is called the "Rubbin'" and is introduced by two of the members of the band, Hiram Armstrong and Paul Jackson. The boys are receiving big hands whenever they "Rub" and the entire evening is then spent by the fans trying to learn the dance.

Pictured at her "boogie woogie" piano, Christine Chatman recently "sent" the boys at the Tuskegee Army Air field with a concert, giving them a performance, so that all the men could hear the dynamic Christine swing out—Tuskegee Army Air Field photo.

CHRISTINE SWINGS OUT



Stage, Screen, Radio Talent Is Blended In Democratic Production

(Lionel Hampton) 'Solid' In His Broadway Debut

EDITOR'S NOTE: Intense public demand for the nation's No. 1 swing band in Pittsburgh, home of *The Courier*, whose annual band popularity contest was extra swept, has influenced the downtown Stanley Theatre to sign up Lionel Hampton and his famous band for an early date in the "smoky city."

By BILLY ROWE
(Theatrical Editor)

NEW YORK, June 24—Lionel Hampton and his sensational band which came out number one in the annual Pittsburgh Courier band poll, came to town last week for their initial engagement on Broadway. Opening at the Loew's State Theatre in the heart of Times Square, the superb vib, drum and piano tracted a goodly number of music virtuoso proved that he is a king-lovers to the State. His engagement of swing was chosen with a vi-ment there opened a new road for brant kind of music, embracing him; he will undoubtedly be booked swing and sweet, Hampton was nu-again. Featured in his portion of sically "solid" from opening curtain the variety vaudeville bill were Di-to final note. Blessed with an ex-nah Washington, D. C., and hilarating personality and seeming-Lewis and Carl and Harriet. y inexhaustible talent, Hampton Monday night the vibraharpist worked afrent his band with an "sent" the street with its first jam abandonment that enveloped every session, featuring music-minded man and spread over the full aud-servicemen in the theatre. It was lence. There is that overmastering a tremendous session and served influence about Hampton's music as a reminder of those great men which always causes mass enthu-of music who have gone over to slasm when it it let loose in a-ah-m the enemy for Uncle Sam. its syncopated fury.

IDOL IN EAST

A well known star in the Broadway section—having played with Benny Goodman for many years in hotels and theatres—Hampton at Christine Chatman, sensational

JIMMIE LUNCEFORD
REMAINS AT TRIANON
JUL 3 1943

By HERMAN HILL

LOS ANGELES, Calif., July 1—Because of an airtight union "play or pay" contract, Jimmie Lunceford will be unable to terminate his stay at the Trianon ballroom here before his scheduled six weeks' engagement is concluded. The genial maestro threatened to leave—and went so far as to tentatively quit—run into during his travels. Always the management's cut-throat perfect gentleman, he remained to allow "Spooky Young" and calm during the controversy. He Harry Edelson, members of Count admitted to the writer during a Basie's Band to enter the place last subsequent interview he was angry week. The pianist, enjoying the place enough to do almost anything at usual night of, had been invited the time.

by Lunceford to be his guests for HAS UNION SUPPORT

Local 767 and downtown Local Upon being refused admittance, 17 of the American Federation of they asked an attendant to sum-Musicians have both expressed mon Lunceford to the front door themselves as being 100 per cent When he arrived on the scene, he behind Lunceford. They were thought to be a nuisance. W. forced to admit however that be- famished who in 1943 bluntly re-cause of his contract he would used to admit the musicians have to complete his engagement. Lunceford later described the sit-

NEW YORK CITY, April 15—Under the production supervision of the William Morris agency, "Roll Up Your Sleeves," an extravaganza of music and humor glorifying the "soldier of the production lines," will be set to enter this season.

Scheduled to be built along the same lines of Irving Berlin's very successful "This Is the Army," "Roll Up Your Sleeves" is the brain-child of Leonard Keller, who did the piece up in style with revue music and lyrics to boot.

An aircraft worker turning out engines for the Air Force, Keller is employed by the Cadillac-Allison engine plant in Detroit. Backed by the CIO of Michigan, the presentation of "Roll Up Your Sleeves" is designed to inspire increased production along the nation's many work-a-day and night fronts, while at the same time welding workers and soldiers into a winning team through better understanding of each other's problems.

CAPABLE TALENT

Lunceford explained that while he would very much like to personally break the contract, he did not want to do anything to harm his men or the union. He pointed out that the union had battled valiantly down through the years to protect musicians, both black and white, and just such an agreement as he held gave him full protection against being dismissed by his employer. He averred, however, that it wasn't likely that his band would ever appear at the Trianon again.

"In the long run, the house will feel the effects of this discrimination much more than we will. The story has gotten around and many of my fans have crossed the place off their lists, while others have told me that such behavior was way out of line."

LONG A PROBLEM PLACE

The Trianon, located in Southgate, a nearby suburb of the city, has long been known for its "attitude." The town itself has its own chief of police and city council. They likewise have indicated their anti-Negro attitude on numerous occasions. The ballroom, formerly owned by Jimmy Contratto, who blazed the trail for the race-bands, house personnel and some Negro patrons, is under new management.

The present interests made clear their in no uncertain manner when Louis Armstrong was featured there recently. They refused to allow Les Hite of the Step Brothers in on Armstrong's grand opening night. It is understood that several sizable damage suits concerning race patrons are pending in the courts against the place.

Cab Has Another Jive Dictionary

NEW YORK CITY — (SNS) — While currently appearing at the New York Strand Theatre, where, incidentally, he is keeping all attendance records, Cab Calloway is compiling a new edition of his famous Jive Dictionary.

First to popularize jive talk when he published his "Hepster's Cat-O-Rogue" in 1938, Calloway thinks that the time is ripe for a new and revised edition which will contain the many hundreds of new expressions which have been coined.

Jive chatter originally was created by musicians as a means of communicating amongst themselves while in the presence of strangers. While Cab has created hundreds of expressions, a language, once it achieves some measure of common usage, cannot become the property of one man. Therefore, Calloway would like to include in the new edition as many of the new words and expressions coined by the millions of "cats" as possible.

OUT OF STEP FIRST TIME

Chicago Defender
Chicago, Illinois



The famous Nicholas Brothers are out of step for the first time. You should know it—because one of them, Fayard, is a technical sergeant in the army. With Fayard are his brother, Harold, and Miss Thelma Gerham, feature writer.

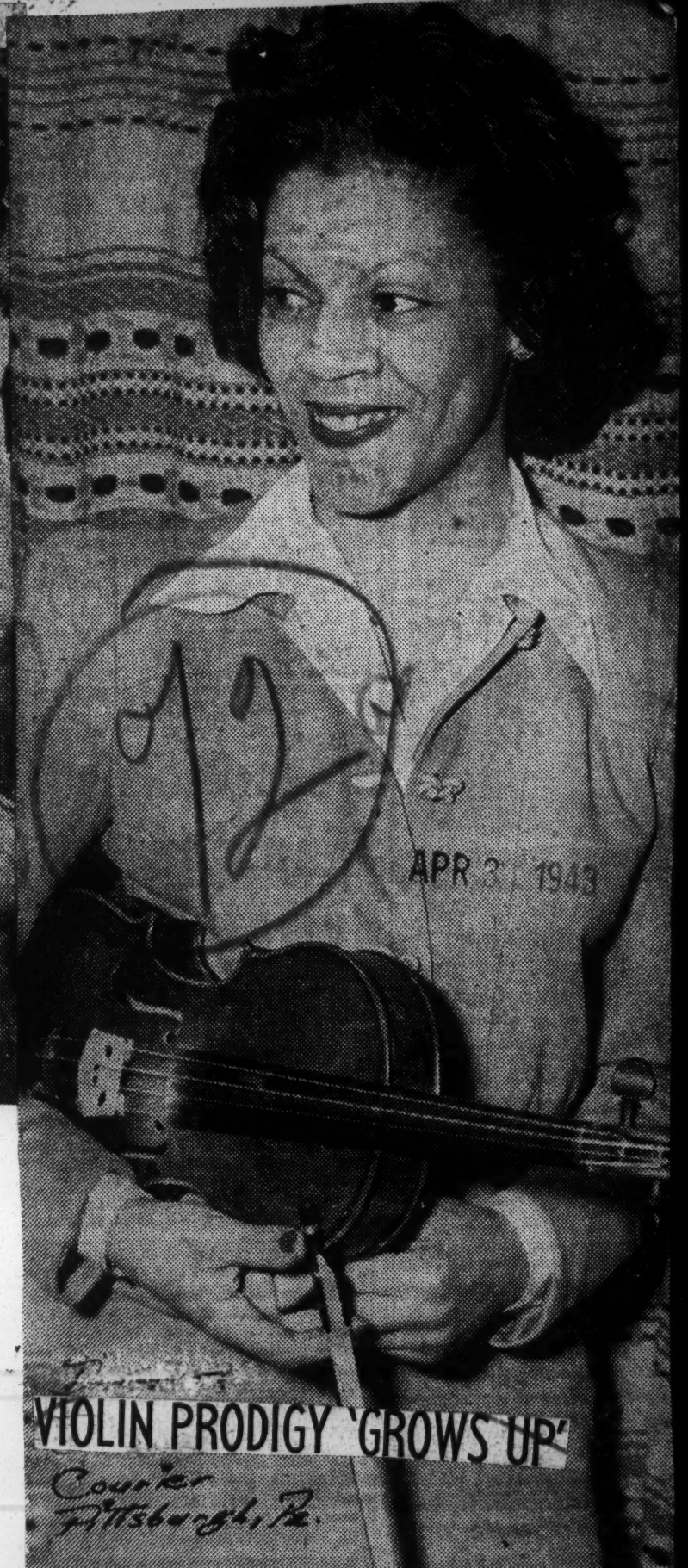
Jive devotees are therefore invited to submit any words or phrases they have coined to Calloway. Those whose entries are accepted for publication will receive an autographed copy of the new edition when it is published in July. Entries should be mailed to Cab Calloway, 1619 Broadway, New York City.

Making his third appearance at the Strand Theatre, Calloway, despite a heat wave, is luring New Yorkers into the theatre in such droves that the management has been forced to engage additional ushers. Doors have been opened at the unprecedented hour of 8:30 a. m., with Cab's initial appearance scheduled for 10 a. m. The rush of business has necessitated the theatre extending the original three weeks' engagement to six.

New Masses New York, N. Y.

WE STILL hear about Samuel Sillen's article, "Ira Aldridge to Paul Robeson," as well as Mr. Sillen's review of the current production of Othello on Broadway. One letter comes from NM's own dramatic critic, Harry Taylor, who says:

"Please convey my thanks to Samuel Sillen for his eloquent and deeply stirring description of the nature of the event at the Shubert Theater. I read a number of the commercial reviews and they were, on the whole, no matter how flattering, puerile, treating the play not as something new but as something like a revival. They recognized it as a great actor, but not a great actor, and nowhere indicated the slightest awareness of the national and even worldwide significance of the occasion. A magnificent job, Samuel Sillen, fully up to the magnificence of the subject."



VIOLIN PRODIGY 'GROWS UP'

Courier
Pittsburgh, Pa.

The erstwhile child prodigy of the tender age of eight, Ursula Plinton, is quite studied with the celebrated Karl Krieg and at the New England Conservatory of Music. Her concert Sunday initiates the first of a series to be presented along the Eastern Seaboard.—Billy Rowe photo.

An outstanding performer at

In Africa Now

Joe Baker Will Do Her Victory Dance in Paris After the War

ALGIERS.—(ANP)—"I'm devoting myself to entertaining American boys. I'm not taking a single penny for it," said famed St. Louis-born Josephine Baker who took her strange, individualistic dances from Harlem to France years before there was any thought of a second world war. Although she was twice married and twice divorced to white Europeans, Miss Baker announces that until after the war, her heart belongs to the American army.

Miss Baker is touring North Africa under the auspices of the U. S. army special services. While back in the old days, in early '20's, she was the toast of the Folies Bergere, now she takes her dancing more seriously and more modestly. "I have given up my G-string of bananas for the duration of the war," Miss Baker declares. "I try to give the dough-boys plenty of umph, but these days I do it more modestly, wearing an evening gown."

TO PARIS

According to one writer, "In Paris, she executed some of her dances in the altogether."

"When Europe is invaded," said Miss Baker, "I hope to go there and dance and sing for American camps. It will be a victory dance when I get a chance to perform at the old Folies Bergere in Paris."

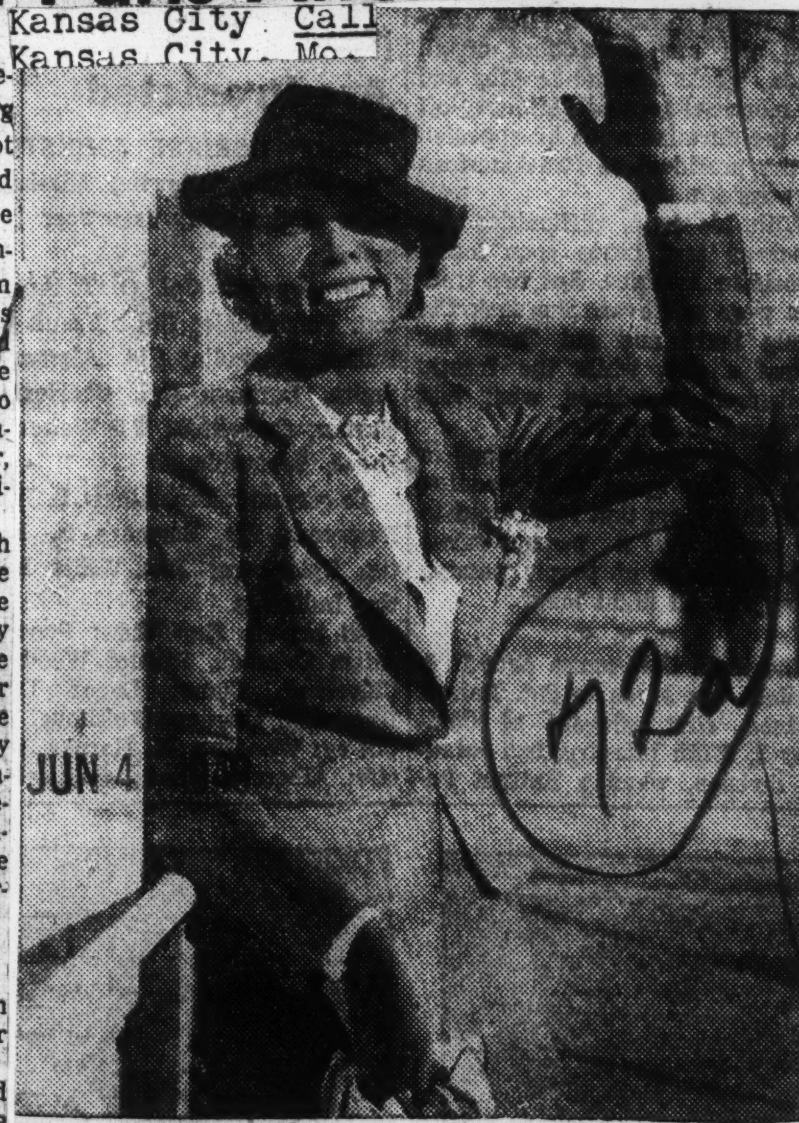
Concerning her love affairs, Miss Baker disclosed that she had just recently had a proposal from her former husband, now Capt. Jean Lion, a French pilot until he was wounded in the head. Since then he has become commander of a Moroccan regiment that fought in the battle of Tunisia.

"I wouldn't remarry the same man," she stressed.

SEES VOGUE

When she is not working, Miss Baker lives in the Arab quarters, wearing Arab clothes, including

Kansas City Call
Kansas City Mo.



JOSEPHINE BAKER

harem pantaloons, "which I think should become the vogue as beach wear in America this summer in commemoration of the African victory."

Jo Baker Gets New Thrill From Camera Fan In Algiers

ALGIERS.—The old truism that "there is something new under the sun" was not only brought home to Josephine Baker last week but dumped at her feet as well. Miss Baker, who must have and British soldiers, sailors and air-men. Having spent much time in the past few months entertaining

men on leave from the front, Miss Baker was not the least bit awed.

However, in the front box of the theater was a photographer of her own race who persisted in startling her, at the most unexpected and inopportune moments, with the firing of flashlight bulbs. He continued to harass her until she, becoming impatient, began making faces in the direction of his camera.

It was the photographer's turn to become indignant. Or so Miss Baker thought. But instead, the young man calmly removed a pair of dark glasses, reached down to the floor and came up with a huge bouquet of flowers, which he tossed onto the stage at her feet.

The singer's response to this gesture was an enthusiastic entrance into the second half of her program. With a zest that won her world-wide acclaim in the 20's and 30's, Miss Baker offered stirring renditions of "Tipperary," "Over There" and "Madelon," all of which were joined by the audience.

But her surprises were not over, for as soon as Miss Baker refused a request from one member of the audience to sing, "Parlez Moi D'Armour," the unknown cameraman dropped another prettier and larger bouquet on the stage near her.

It was evident that the second bouquet, timed as its presentation was, expressed appreciation for Miss Baker's patriotism. It was recalled that the song which had been requested was one made famous by Lucienne Boyer, the once-popular Paris vedette. Miss Boyer remained in Paris to entertain the Germans when the city fell.

Chris Chatman Hits 'Boogie' Beat For Tuskegee's Eagles

TUSKEGEE ARMY AIR FIELD, Ala., Aug. 5—The versatile Christine Chatman, sensational boogie woogie queen, gave out in an unbounded patriotic way at the Tuskegee Army Air Field, Tuskegee, Ala., July 15. She not only generously defrayed all her expenses but equaled the tops in a Service club in an informal "Jam one night stand by playing three sessions." A blues medley, taking off with the St. Louis Blues, was the first of the evening.

Miss Chatman, highly resourceful as a musician, has distinguished herself on the piano, accordion, trumpet, and saxophone, while her "torchy blues chirping" adds color and radiance to her winning new boogie-woogie queen.

The band, obtained through the Special Service Office of the Tuskegee Army Air Field, is scheduled for an extended tour of the mid-west and east. Ferguson Bros. Agency who discovered Miss Chatman was responsible for her appearance here.

Journal and Guide
Norfolk, Virginia
NEW YORK, N. Y. — When that cream colored glamour gal



LENA HORNE

Stagedoor Canteen program, featuring Gary Moore and Billy Gaxton, but was forced to forego because of slight indisposition.

She filled the airwaves with sweet song on Jim Ameche's Sunday night show, and gained a rous-

Katherine Dunham, in a tropical-
revue tangling from primitive rit-
ual boogie-woogie-
began a two weeks in at the Mar-
tin Beck Theatre
Miss Dunham's theatrical jaunty-
through torrid zones will be accom-
panied by the
Dance Revue
New York, N. Y.

who just blew into New York from Duke's singer, and Peg Leg Bates, the West Coast via Chicago, a wonder.

comes on at the Capitol Theatre in that ravishing black sequin gown and throws her hands out, "oh's and ah's," And to have costarring on the Duke of Hot, Mr. knows that the job is to keep the public happy and wanting more. Last week, Friday, the nation's top feminine singer was seen. The other characters are well, too. There's Betty Roche,

Chicago Defender
Chicago, Illinois

Chicago Defender
Chicago, Illinois

heard was played by the master of the vibro harp, Lionel Hampton.

A BORN MUSICIAN

Smith, tall, clean cut with a pleasing personality, is a thorough musician, having started his musical career at an early age under the guidance of his father, who was one of Chicago's better musical teachers. String instruments fascinated Jimmy, the boy, until he was well on his way to being one of the top guitarists of the day when he decided the dance would enhance his value as an artist.

After a few years of playing in orchestras and serving as dancer, Smith hit on the idea of dancing on the vibraharp. He was told by musicians that it was impossible, but Smith was not daunted and went to work immediately building the instrument which has now made him the most ingenious novelty act in the business.

For five years Smith gave all of his time and energy to perfecting his new idea and finally opened the Oriental theatre in downtown Chicago to the acclaim of the best critics. In the meantime, Lionel Hampton heard about Smith and sent for him. Smith says of Hampton: "I think he's tops and then some. I feel indebted to him for many ideas which I now am using and for the gift of a set of harps."

He auditions for Duke Ellington this week with the possibility of appearing at the Capitol theatre when the "Duke" takes over that spot in September.

up with three tiers of pedals the size of an open book and large enough to manipulate with the feet. Smith in dancing rhythm, plays such favorite standards as "Body and Soul," and "The Man I Love."

If it were not for the fact that my eyes witnessed the amazing footwork of Smith, I would think that the music I

When the Ink Spots and Bob Hope appeared at a war bond rally in Dallas, Texas, recently, the whole town turned out. Because of the popularity of the Ink Spots, Bob Hope was forced to sprawl across the golf green so the club members and visitors could get a good look at the famous singers. Hope and the Ink Spots were highly entertained in the exclusive Dallas Country club after the bond rally.

Vibra Harp Succumbs
Peoples Voice 1943 New York, N. Y.
To Jimmy Smith's Feet

Jimmy Smith, the dancing vibraphonist, is the most unique artist to hit the theatre boards in a decade. An appearance at the Apollo theatre last week officially introduced this sensational act to the theatre-going public. With a vibraphone rigged

With a vibra-harp rigged

**Pearl Primus Tells All To
Pittsburgh, Pa. Courier
New York Post Reporter**

NEW YORK, June 17—There was a time — and not so long ago, either — when Pearl Primus, the sensational young dancer now appearing at Cafe Society Downtown, couldn't quite make up her mind whether she would concentrate on studying med-

...or dancing. This she reveals in a recent interview of greater help to her people than if she had become a surgeon. "I have a prayerful attitude toward dancing," she said. "I try to do in dancing about what Paul Robeson does in singing. At first, when I started dancing, I was turned down everywhere when I asked for a job because I am a Negro. Then I came to Barney Josephson and he gave me a job as a dancer. I feel there is such a thing as

terbugging, That
scholarship.
PHILOSOPHICAL
SOCIETY OF AMERICA

"Now she's doing
and teaching da-

Fats Waller Works
With White Quartet

maker quarter, which was also appearing at that spot. He resisted in the unit working with him during the floorshows, and paced by the side of the star of the leader, the fire was quite pleasing. Feelings were good. Will be a

...ntly,
...with

...and medicine Philadelphia recently was impressed with

...you might think
...y, no comparison bet
...fulness of dancing
...I danced when 22

72a-1943
PM
New York, N. Y.



JENI LE GON, a featured dancer in *Early to Bed*, Richard Kollmar's new musical at the Broadhurst. Miss Le Gon comes from Hollywood where she ran a big dancing school and appeared in several films. Besides dancing, she sings, is a comedienne and a dance director. She hankers after a motion picture producer's career.

LENA HORNE WINS RAVES IN COLLIER'S

HOLLYWOOD, June 24—"Nothing more spectacular has been known in Hollywood since the Rudolph Valentino funeral." That is what Kyle Crichton, in his June 24 Collier's feature, "Horne Solo," in Collier's magazine, wrote of dynamic Lena Horne, newest toast of the Film Colony—one of the most famous women of her race.

IN SPITE OF HANDICAPS

The article, sympathetically written, gives a glowing account of Lena's struggle against most discouraging obstacles which began when she was a tender 16—making her living dancing in a Cotton club revue; it recounts her eventual success, which, strangely enough, began on the face of her biggest disappointment—a divorce.

the author charged to hasty marriage. An audition and eventual job with Charlie Barnet's orchestra followed. From then on, as the story vividly brings out, La Horne was "strictly on the beam," soaring to the headlines on stage, screen and radio.

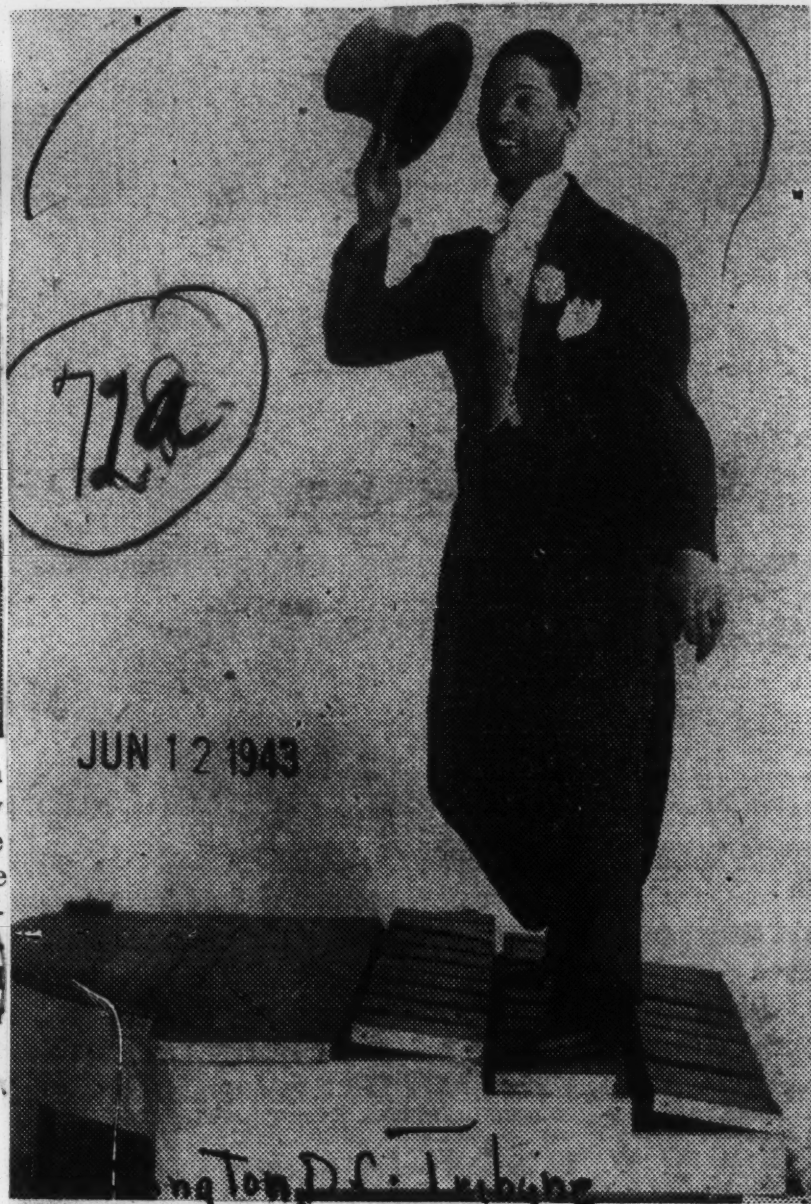
Link Spots' Breaking Records in South

The Link Spots missing in these good parts for months now are doing the unprecedented in the south. Crowds of ten thousand and more, white as well as colored, are flocking to Auditorium box offices to hear and see the four singers in

person whose records they've been jumping to for the last three years. Managers of the theatres, (white) who refuse to book colored talent in their theatres, are commencing to wonder if discrimination pays on account of, all the business follows the "Spots" and leave them with empty seats. (Its an ill wind that blows no one any good.)

No Kitten on the Keys Time

If you shut your eyes you would bet she was a man. But last week's audiences at Manhattan's Downtown Café Society had their eyes open. They heard a sinewy young Negro woman play the solid, un-



This is Jimmy Smith, the sensational dancer from the Midwest, who beats out his jives atop a vibraharp. Jimmy, who is coming to Dee-Cee to be featured in Sherman H. Dudley's new show at the Bali, "Arabia," will be teaming up with Buddy (A-1) Bowser again. These two youngsters were the hit of "Priorities of 1943" in New York.

pretentious, flesh-&-bone kind of jazz piano that is expected from such vigorous Negro masters as James P. Johnson. Serene, reticent, slow-eyed Mary Lou Williams was not selling a pretty face, or a low décolletage, or tricky swinging of Bach or Chopin. She was playing blues, stomps and boogie-woogie in the native Afro-American way—an art in which, at 33, she is already a veteran. Yet Mary Lou Williams felt nervous: for the first time in 16 years she was going it alone.

* NBC's New York studio, July 8-Aug. 12, 11:30-12 P.M.

Says Mary Lou: "I don't feel right all by myself. I need the band there to back me up." For no less than twelve years she had one of the best Negro bands back of her: Andy Kirk's Clouds of Joy. She was Kirk's pianist from New York's Famous Door and Cotton Club to Chicago's Grand Terrace, Kansas City's Lone Star and Los Angeles' Paramount theater. And while the band backed up Mary Lou, she backed up the band. She wrote most of its arrangements, and many of them (*Roll 'em*, *Froggy Bottom*, etc.) are classics among jazz players. One week she got

Ellington's arrangers. But her mind keeps turning to oldtime sessions with the Kansas City greats: Benny Moten, Pete Johnson, Joe Turner, Count Basie. Mary Lou's special contribution was an unearthly swinging dirge which the boys called "zombie." It was musicians' music. Asked if she would play it to her Society audiences, she said: "They'd all go home."

One high and learned salute to her talent came when she was only 15. One morning at 3 she was jamming with McKinney's Cotton Pickers at Harlem's Rhythm Club. The great Louis Armstrong entered the room and paused to listen to her. Mary Lou shyly tells what presently happened: "Louis picked me up and kissed me."

SONG-WRITERS

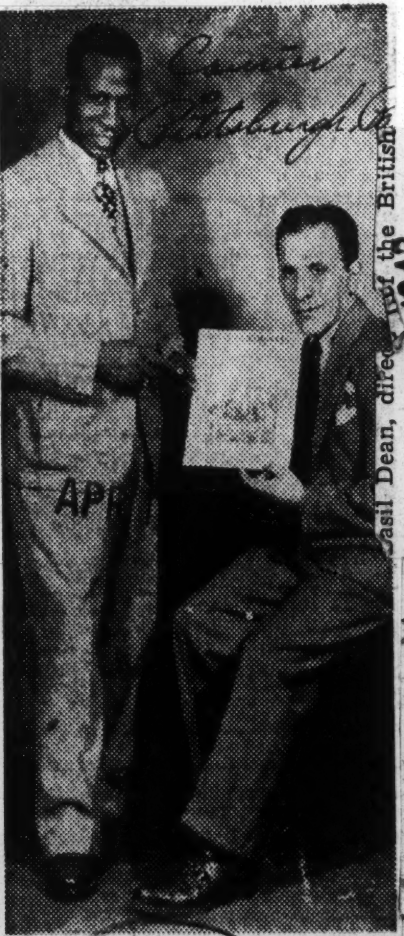


MARY LOU WILLIAMS
She plays musicians' music.

down 15 scores and, all told, she provided the Clouds of Joy with 200. With them she has made dozens of Decca records. Lou for Louis. Mary Lou, born in Pittsburgh, was one of eleven children. She started playing and composing at six. At 14 she was taken on the Orpheum Circuit. The following year she played with Duke Ellington and his early all band, the Washingtonians. Today she is one of

The song-writing team of Rossi and Morgan is creating quite a furore in New York music circles with recent release of its first collaboration, "Steal, Lie and Swear." Sheet music for the number carries a picture of the Four Blues on the title. Lil Green, the sensational blues singer, has already gone into a huddle about recording the number.

Duke Morgan is standing, Walter Rossi, seated.
Chicago, Defender
Chicago, Illinois
Jo Baker Goes To
Britain For Tour



St. Louis entertainer who became National Service on the program as the toast of Europe in the Parisian nightclubs. Baker, 34, will arrive in London next troops on her visit. The American week to begin a tour of American born singer and dancer has been a hit in North Africa as an entertainer and British military camps. Responding to the invitation offer for the American Red Cross.

Of Army Camps
LONDON — Josephine Baker.

Turn Down Chance To Do Long Stand

By **BILLY ROWE**
(Theatrical Editor)

NEW YORK, July 29—Hollywood won out over Broadway in its fight for Count Basie and his orchestra when the piano maestro ac-

BASIE IS FIRST COLORED BAND TO PLAY "ROXY"

NEW YORK, July 29—Count Basie, who has been one of the bands which has been a pace-setter and trail blazer every since he came out of the West a few years ago, has added a broken barrier. His will be the first colored band to play the Roxy theatre here.

cepted a three film deal instead of an extended engagement at the Lincoln hotel in the heart of downtown Manhattan.

The Lincoln hotel negotiation fell through simultaneously with the history making one was consummated in the film city. Scheduled to open in the Blue room of the Maria Kramer hotel, Basie nixed the offer when the fabulous New York City refused to meet his demand for a \$2,500 weekly salary. Had the deal fallen, Basie would have become the first colored band to ever play the hotel, which is ironically named for a president who knitted a nation on the theory that all men are created equal.

HISTORY IS MADE

On the coast where the "One O'Clock Jump" king just completed six sensational weeks at the Aragon ballroom, Universal Pictures completed the greatest film deal ever entered into with a colored band. Given a contract for three pictures, Basie now looms as one of the most important band leaders in the business. He will be seen in Universal's next starring picture for newcomer Donald O'Connor, which is already in production as "Man of the Family." It is being directed by Charles Lamont and will spot Basie in a prominent role, playing among other featured numbers, "Swingin' the Blues." He and his band were scheduled to start work in the production last week.

With two other films on schedule for Universal, Basie will remain in Hollywood for another three months. His second camera appearance will be in the Olsen and Johnson starrer "Crazy House," in which England's Leighton Noble will also be seen. The third Basie flicker is yet untitled, but will go into production early in September.

The new deal which sets Basie aside as the only colored leader with such an extensive film contract to his credit, came about due to the great success he made in previous celluloid performances. The two-winners of this department are "Stage Door Canteen," "Reverie With Beverly" and "Hit Parade of 1943." Each of these films were made within the last year and were tremendous

successes at the box office. "Stage Door Canteen" is current on Broadway here and Basie has received the lion's share of public approval, along with Ethel Waters, for his part in the flicker about New York's entertainment oasis for the men in the various fighting services on the side of the allies.

DUKE ELLINGTON WORKS ON OPUS

NEW YORK, June 17—In an attempt to explain the background and meaning of his musical part in the story of the American Negro entitled "Black, Brown and Beige," Duke Ellington is working on a book which will devote half of each page to a textual description and the other half to the musical score.

"Black, Brown and Beige," premiered by Ellington at Carnegie Hall concert last January, is a 50-minute work in three movements, and was the subject of heated controversy among the critics.

GUEST ARTIST

In the meantime, the Duke is scheduled to be the bandleader-soloist of the week with Barry Wood's "Million Dollar Band" program on WEA and the NBC network this Saturday from 10 to 10:30 p. m.

The program, which features a 34-piece orchestra, will introduce the Duke as a piano soloist playing several of his world-renowned compositions. Palmolive Soap sponsors the "Million Dollar Band" show. This will be the first time a Negro bandleader has been featured on the show.

"ROCHESTER" WELCOMED IN CANADA



Eddie "Rochester" Anderson, famed radio and screen comedian, was royally greeted by Prime Minister William Mackenzie King of Canada on a recent visit to the Dominion. The Prime Minister claimed that many members of Parliament were eager to get a glimpse of the famous personality.

REGISTERED COMPLAINT

The trouble between Lunceford and the Trianon management are



so when "Snooky" Young and Harry Edelson, trumpeters with Count Basie, presented themselves at the door on their night off. They were refused admittance by the doorman, but insisted that word be taken to Lunceford.

Lunceford came but when he registered a complaint to Manager W. Jamison at the treatment of his guests he was informed curtly that since he only worked there like the rest, he must stay in his place. Thoroughly angered and resentful the band leader finished out the evening, then announced: "It is but nature that nounced his intention of quitting."

However, according to W. E. Bailey, president of Musicians' Local 767, regardless of how much they may sanction his action, he may be forced to fill out the engagement his contract calls for unless the management consents to the notice he gave. Otherwise, he is subject to a heavy fine and suspension from the National Federal of Musicians.

'BROKEN BACK'

While this was "the straw that broke the camel's back," it is not the first time that visiting musicians or personal friends of the players have been snubbed. Just a few days previous Walter "Dootsie" Williams was admitted by a doorman because he was mistaken for one of Lunceford's musicians.

Williams is himself a widely known band leader, but when the attendant observed him standing by the bandstand instead of in a seat playing he ordered him out. He added contemptuously, "If I let you stay, a lot of you will be coming out here."

Musicians and their friends see in the action of the Trianon management the acme of prejudice, rather than that the presence of occasional visitors would "hurt business."

It is well remembered in the days of Frank Sebastian's famous Cotton Club that Frank would personally seat colored visitors at the ringside and see to it that they were served if they wished it. The Paradise cafe and Bud Taylor's cafe were similarly courteous to friends of musicians or entertainers.

**Robeson Embraces
White Actress But
Doesn't Kiss Her!**
New York, N. Y.
Philadelphia Audience At

who are lovers of the theatre, but when the attendant observed him standing by the bandstand instead of in a seat playing he ordered him out. He added contemptuously, "If I let you stay, a lot of you will be coming out here."

Musicians and their friends see in the action of the Trianon management the acme of prejudice, rather than that the presence of occasional visitors would "hurt business."

It is well remembered in the days of Frank Sebastian's famous Cotton Club that Frank would personally seat colored visitors at the ringside and see to it that they were served if they wished it. The Paradise cafe and Bud Taylor's cafe were similarly courteous to friends of musicians or entertainers.

Performance Of "Othello" Entrailed With Acting

By RUTH ROLEN

PHILADELPHIA, (ANP). — Colored theatre-goers sat primly in their seats last Monday night at the Locust theatre. The Theatre Guild was presenting the opening performance of Shakespeare's tragedy, "Othello."

Impatience for the raising of the curtain, expressed by glances at the actors, was felt not only by those in Paul Robeson's superb character

SEP 4 1943



band appears at the Paramount.
Winona Mrs. Carroll, a local

In the pratty Miss of the Golden Gate, Millinder claims he sees a combination Helen Morgan, Mildred Bayes and a Gertrude Nis-

...soprano
...Pittsburgh
...and their way
...a magnificent triumph at the
...Gate here, Saturday night
...the first all-Negro, all-English
...representation of Verdi's masterpiece

Alice Seymour wrote in The Star: "Chorus, 104 strong, was by far the best vocal and dramatically that has been heard in opera performances in this city."

The principals were ably supported by Charles Coleman, bari-
tone, in the role of Germont; Ruth
Lagon as Annina; Gertrude John-
son, a Pittsburgh girl, as Flora,
and Lindsay Mordecai as Gaston.
Others deserving credit are Wil-
liam Robertson, Mansfield Neal,
Horace Wilson, Walter Morris and
Conelius Page.

Gentlemen, Be Seated

Manhattan's Radio City Music Hall last week held its 27th anniversary in show business. One hundred years ago the great Virginia Minstrels, at the Bowery Amphitheatre, introduced Manhattan to a new art form, conceived in blackface and dedicated to the proposition that the white man could equal Negro comedy, song and dance. The Music Hall's directors strewn its stage with comedians and buck & wing the Rockettes in it," remarked he, with


During the London run it was freely ~~performed~~ ^{staged} ~~1943~~ ¹⁹⁴² Robeson would soon be playing the role on Broadway, and it was even reported with a certain amount of authority that Jed Harris intended to star as Othello and Lillian Gish as Desdemona. But more than thirty-three years will have passed before Robeson finally makes his Broadway bow in the Shakespearean tragedy.

Othello, With Robin son In Lead Begins Casting Stars

Paul Robeson starred in the new production of "Othello," with calls of "Spectacular!" and "Stages of casting, which means the pressed, not only by Mr. Robeson's debut in Shakespeare—he was already popular there as a singer — Miss Margaret Webster will direct, but by Miss Ashcroft's Desdemona. Miss Webster is the leading Miss Ashcroft was not as well known to the critical gentlemen in this country. She is a notable those days as she is...

During the London run it was freely ~~performed~~ ^{rehearsed} ~~1943~~ ¹⁹⁴² Robeson would soon be playing the role on Broadway, and it was even reported with a certain amount of authority that Jed Harris intended to star as Othello and Lillian Gish as Desdemona. But more than thirty-three years will have passed before Robeson finally makes his Broadway bow in the Shakespearian tragedy.

The minstrel shows that Neil O'Brienally singed?" remembers had a lyrically warm, intimate. "Oh, in dat case, it wouldn't be so fur." unregimented spirit that was missing at But the minstrel shows also contained the Music Hall. The blackface tradition, the leading clowns of their day (Lew in one form or another, dates from the Dockstader's specialty, delivered in a colonial days when whites first saw and dress suit the seat of whose pants dusted



The Second Part, usually done before a curtain while the first act scenery was changed, was a vaudeville known as the Olio (supposedly derived from the Spanish "olla" as in *olla podrida*, meaning hodgepodge). A regular feature was the stump speech by the Black Demosthenes (or someone of similar title) on such timely topics as "Carrie Nation, the Mash-er." The Third Part, or "Afterpiece," was often a satire on a current play or opera.

Minstreis gradually died with the onset of the vaudeville chains, then the movies, then the radio. "I doubt," said pensive Neil O'Brien last week, "whether people would pay much more than \$1 to see a good minstrel show today."

The classical minstrel show consisted of three parts. In the First Part, the flashy company of "coons" marched to their seats in a large semicircle on the stage. In the center the Interlocutor, in a resplendent tail coat, pronounced the inaugural "Gentlemen, be seated."

"Why is a journey round the world like a cat's tail?"

"Coz it's fur to de end of it."

"Mr. Tambo, I disagree wid you; sup.

pose dat de cat's tail should be accidempt.

PM
New York, N. Y.



New York had its first glimpse of Billy Rose's *Carmen Jones* last night when the all-Negro version of Bizet's opera had its premiere at the Broadway Theatre. Shown above is the opening scene, with Carmen (Muriel Smith) and Sgt. Brown (Jack Carr) flanked by the chorus of factory workers and soldiers. In the background is the cigaret factory, converted into a wartime parachute plant.

Muriel Smith Luther Saxon and Glenn Bryant

As far as the famous Bizet score is concerned, the music remains untouched except for Robert Russell Bennett's orchestral arrangements. There are no Tin Pan Alley twists in it either, which should not upset music lovers or an orchestra of forty.

In a program note Mr. Hammerstein says: "Believing 'Carmen' to be a perfect wedding of story and music, we have adhered as closely as possible, to its original form. All the melodies—with a few minor exceptions—are sung in their accustomed order. The small deviations were made where only those which seemed honestly demanded by a transference of 'Carmen' to a modern American background.

"In our elimination of the recitativo passages, we are not taking as great a liberty as may be supposed. Bizet and his collaborators originally wrote 'Carmen' with spoken dialogue scenes between the airts that were sung. The work was intended for theatres of average size like the Opéra Comique in Paris (where it has been played as a dialogue opera). 'Carmen' was not converted to a 'grand opera' until after Bizet's death. The music set to dialogue is not by his music. It was written by Ernest

Mr. Rose has entrusted Hassard Short with the staging, lighting and color scheme of the spectacle. The dialogue has been directed by Charles Friedman and the choreography by Eugene Lonart. Howard Bay has the setting and Raoul Dene du Bois the costumes. Tonight's curtain will go up at 8:30.

**OPENING TONIGHT
OF 'CARMEN JONES'**

Afro-American
Baltimore Md.
Billy Rose Spectacle 'to Bow
at the Broadway—
Post' Tuesday

By **SAM ZOLOTOW**

Always to be counted upon for novelties in the entertainment field, Billy Rose is introducing "Carmen Jones" this evening at the Broadway. Dipping into the treasure trove of grand opera Oscar Hammerstein 2d has modernized the story of "Carmen" and supplied the lyrics for an all-Negro company of 115.

The plot now develops in a Southern parachute factory of today and in Chicago. In bringing the story up to date, Carmen has been transformed into a war worker; Don Jose into Joe, a military guard, and Escamillo, who throws the bull, into a champion prizefighter. These roles are

"In our elimination of the recitative passages, we are not taking as great a liberty as may be supposed. Bizet and his collaborators originally wrote 'Carmen' with spoken dialogue scenes between the airts that were sung. The work was intended for theatres of average size like the Opéra Comique in Paris (where it has been played as a dialogue opera). 'Carmen' was not converted to a 'grand opera' until after Bizet's death. The music set to dialogue is not by his music. It was written by Ernest

Young "Swing" Pianist

Amsterdam News
New York, N.Y.



IN BOROUGH BENEFIT—Joyce Gissentanner, child wonder, who though only five years old is hailed as a stage and radio star, will appear on the Amsterdam's Xmas Show at 8 P.M. Dec. 10. An array of topnotch stars will highlight this big show.

ROBESON AS OTHELLO

OCT 24 1943

A Great Performance in the Newest

Revival of Shakespeare's Tragedy

New York Times

New York, N. Y.

By LEWIS NICHOLS

PAUL ROBESON has become almost a legend in his own time. There are millions who have never seen him, but who know all about him. When his name is mentioned they recall the athlete and the honor student, the glowing baritone, the man who normally is friendly but who can grow coldly stern in the defense of the dignity of his race. His records are among those most often played, the spirituals, the classics, the "Old Man River," which has become almost a folksong of America, and the "Ballad for Americans," which expresses its ideal. Last Summer he appeared at the Stadium and at the end of the program stood and sang to the shouted request of his audience, making an informal evening of immeasurable value to those this side of the platform.

The Actor

Now he is here again. He is appearing in a new field, the Broadway stage, where, following the Paul Robeson tradition, he quite clearly is to be a leader again. On the opening night of "Othello" would not change so rapidly, especially one who knows little about the play as it is being presented. Reports on the play as it is being presented are echoes of the glowing reports on the play as it is being presented. And of Mr. Robeson as the Moor, a dozen years ago in London. He gave his audience all that it had expected, plus a great deal more, and he received in return an ovation that has not been equaled along Broadway in many years. It was a tribute not only to a person but to an Othello, one which, according to those who had seen it in England, had grown and developed from just a good interpretation of the Moor to one that approaches magnificence.

Mr. Robeson has the physical qualities to make the greatest Othello this generation has seen, or is perhaps to see. He is a tremendous figure of a man, who can loom so large in the play's moments of towering majesty as to be almost frightening. He is built to be at the head of an army, in command with the full force of mighty muscles, the strength of his leader-

try very hard to find an excuse even to himself for laying his plans. The lines about the Moor having taken Emilia he says reflectively, as though that were a vague possibility rather than a likely fact; and he does not seem to take very seriously the matter that Cassio became the lieutenant, not he. Academicians have wondered which cause led Iago on, but Mr. Ferrer is properly content to present him as a shrewd fact and not a theory.

Miss Webster Again

No Shakespearean revival is fully official now unless Margaret Webster is in charge of the direction and the editing which contracts five acts to two or three. This is well, for she always is reliable. Having an understanding of both Shakespeare and the peculiarities of the modern stage, she approaches the task as though play and performance were not three centuries apart, which is the only way to approach it. Unnecessary lines come out, unnecessary characters—such as the Clown in "Othello"—vanish and there is left the solid material which never has been surpassed. On the opening night of the revival at the Shubert, she, too, received a tribute as a whisper went through the audience "that's Margaret Webster" when Emilia came on, as though all through the house the seat on the right felt surprise that one collaborator remained to stage the other's plays. She does remain, and "Othello" is one of her best.

Well directed, well cast—with Uta Hagen as a particularly attractive and gentle Desdemona—the new "Othello" is a tribute both to the Theatre Guild, which produced it, and a Broadway which has welcomed it with a tumult it seldom shows.

Peoples Voice

New York, N. Y.

Ellington, 4-Time Award Winner Gives Concert

PHILADELPHIA — Not which the Duke will present since Paul Whiteman's band electrified New York in 1923, when he first presented George Gershwin's now classic "Rhapsody in Blue" in Aeolian Hall, has any jazz work of symphonic proportions caused the excitement engendered by Duke Ellington's new composition.

Teddy Wilson in the Groove For Ben Davis' Show

Daily Worker

An event that is catching on like wild fire, says Teddy Wilson, Cafe Society pianist band-leader, is the all-star "Vote for Ben Davis" show to be held at the Golden Gate Ballroom Sunday afternoon, Oct. 24.

Mr. Wilson, who is sponsor of the affair together with Fred Washington, Negro actress, said yesterday:

"Our concert will be a musical-dance extravaganza embracing everything in music and the dance that is dear to the hearts of the American people. Songs of victory will be our theme and this theme will be interpreted in classical and boogie-woogie and swing and jazz by accomplished artists of every sphere."

Performers scheduled to appear include:

Paul Robeson, Coleman Hawkins, Berry Brothers, Josh White, Pearl Primus, Betty Royce, Ella Fitzgerald, Massie Patterson, Dick Huey, Billy Daniels, Ella Fitzgerald, Billy Daniels, Mary Lou Williams, Art Tatum, Hazel Scott, Betty Garrett and Prof. Furman Fordham.

Speakers in addition to Benjamin J. Davis, Jr., include the Councilman Adam Clayton Powell and Dr. George Cannon, chairman of the Citizens Non-Partisan Committee to Elect Benjamin J. Davis, Jr., to City Council.

The Committee is sponsoring the affair.



ELLA FITZGERALD



RICHARD HUEY



This single performance, as did they from the Carnegie Hall Concert.

The program will be made up strictly of compositions by Ellington and members of his band. Featured will be Bette Roche, Al Hibbler, Johnny Hodges, Ray Nance and Lawrence Brown.

Ellington, celebrating his twentieth year as a band leader, has been the recipient of many awards this year, among them being a testimonial plaque from 32 internationally famous composers, the honorary award of James Weldon Johnson Society, no. 1 band in Downbeat's annual poll, and the Newspaper Guild Page One Award.

In addition to donating the receipts from this concert to the NAACP, the maestro has made an appeal to the public for support of the Riverdale Orphanage, which is doing such a fine job educating and caring for underprivileged and orphaned Negro children.

on the age-old theme of husband, wife, and lover with the provocative Iago as fourth angle to the triangle—the Robeson performance and the Margaret Webster production gave new significance to the play.

There were critics such as the sentimental Ward Morehouse, of the Sun, who pulled out all the stirring per- "A stirring per- Robeson gives Nonegiant stature, remarkable clarity and vitality to the role. He possesses a fluency surpassing any 'Othello' in my experience."

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On Broadway

By RALPH WARDNER

PAUL ROBESON'S "Othello" is now "Othello" on its way with such huzzahs as have Morehouse, of the Sun, who pulled out all the stirring per-

It is one of the great hits of the current New York stage. The ovation given Robeson on the opening night of the oldest playgoers. Nonegiant stature, remarkable clarity and vitality to the role. He possesses a fluency surpassing any 'Othello' in my experience."

than 57 performances on the New York For "Othello" roused more than a vicarious 'Othello' in my experience."

page—not even Edwin Booth's. Barring the unemotional thrill. Despite the fact that Shakespeare's Lewis Nichols of the New York Times, occupying more of a reporter's seat than a critic's, said: "He

more of a variation of a reporter's seat than a critic's, said: "He

looks the part, his commanding figure approaches magnificence. Robeson gives Othello a fully human quality.

Robert Garland in the Journal-American said he abandoned a "high-brow" review of "Othello" to toss his hat in the air and shout "Hurrah!" In all my night in the theatre, I have seen nothing to equal it. It's a vital, vigorous play. Robeson gives the outstanding performance in New York, one motivated in the proper spirit of dignity, simplicity and sweet clarity."

PM's Louis Kronenberger wrote: "This 'Othello' is a true and powerful drama. All of Othello's presence and some of his power and dignity are expressed by Mr. Robeson." He then added: "Where shall we find an Othello to equal his. 'Othello' is the drama Broadway needs, but which no one living seems able to write."

Two critics, Burton Rascoe of the World-Telegram and John Chapman, hailed "Othello" as a triumph of stagecraft. But Mr. Rascoe, as might have been expected, emphasized the physical qualities of Robeson's performance, rather than its sensitivity or breadth. In the Rascoe book, Robeson has a "magnificent and tremendous voice." His "Othello" is, according to Rascoe, "a good but stupid barbarian, a brawny man of battle rather than a man of civilized society, a simple, savage soul."

In other words, just out of the jungle—although, since Shakespeare wrote "Othello" in 1601, the character of the Moor has been the prototype of the loving husband betrayed by a false friend, with no suggestion that Othello is a barbarian, brawny, simple or savage.

Chapman—and his headline writer—similarly peck away at the inescapable fact that Robeson, the Negro genius of today, has created an Othello beside which all others fade. The Daily News has twice headlined Robeson as the "black Othello." Chapman, acutely conscious of Robeson's color, finds fault with his voice. Like Rascoe, he dwells on the powerful tones which escape from Robeson's lips—he carps at the idea that Robeson, after all, is a singer. Traces of this idea are to be found in Louis Kronenberger's review, and also in that of Willela Waldorf of the New York Evening Post. But Miss Waldorf admits that she came to the Shubert Theatre on opening night, believing that Robeson could not create a memorable "Othello," and she left, convinced that here was a play and performance which would live forever in the annals of the American theatre.

Your own Daily Worker critic, who called Robeson's "Othello" an historic event on the American stage, seems to have stirred a teapot tempest by a phrase in his review. Robeson, I wrote, "brings a new, fresh and vital understanding of Shakespeare's play. And also of the enduring conflict between Negro and white, which all other Othello's lacked."

The words "enduring conflict" have been criticized, as indicating that oppression of Negroes by whites is timeless and will endure into eternity—whereas such oppression began only with the rise of the merchant industrial class in the sixteenth century, and ended, at least in the Soviet Union, 26 years ago.

As is obvious from the context, which includes the clause, "which all other Othello's lacked," I was referring to a conflict which has "endured" in the period of the play's life, 1601 to today. Robeson certainly brings clarity and depth to the portrayal of "Othello" by the fact that Shakespeare's character was created not as a Moor of Morocco,

but as a "blackamoor," (to use the Elizabethan word), or African of noble birth and ancestry. Other English-speaking Othello's, because they were played in the tradition of the English stage, made no attempt to, and could not indicate the underlying force of this conflict.

The critics, split as they are in the Critics' Circle, re-united on the subject of Robeson's "Othello." Their reviews sparkle with laudatory adjectives. It jolted them into a new appreciation of the powerful weapon that the theatre is. The tributes to Robeson are not only to the actor, but to the man. "Othello" as Robert Garland says is a play that "everyone must go see!"

THE THEATER

Time Chicago, Illinois



JOSÉ FERRER, PAUL ROBESON
A terrible presence, a proper foil.

Old Play in Manhattan

Othello (by William Shakespeare; produced by The Theater Guild) gave Broadway its first powerful drama in months, its first Negro Othello in history. Playing the noble, credulous Moor was Paul Robeson, who played him 13 years ago in London, a year ago in Cambridge (Mass.) and Princeton (TIME, Aug. 24, 1942).

A year's thought has fashioned both a better production and a better-balanced one; in terms of tense and vivid melodrama, indeed this Othello is as good as Broadway can hope to see. If Robeson last week was a less moving figure than he was at Cambridge, he had tempered the violence that marred his scenes of crazed jealousy, he had better caught the hang of his lordly speeches, the meaning of his crucial scenes. Magnificent in stature, magnificent if a little too solemn in manner, magnificent if a little monotonous in voice, Robeson did not bring to the part poetry and drama so much as sculpture and organ music. He was not so much Othello as a great and terrible presence.

As Iago, José Ferrer was no longer dwarfed by Robeson, but a proper foil.

Too mild a villain last year from not wanting to be too melodramatic a one, Ferrer now is supple, mettlesome, lightly Mephistophelean—a virtuoso who lays bare the workings of Iago's fiendish mind, though not the mainsprings of his enigmatic nature.

Probably the most famous living Negro, Paul Leroy Robeson was born 45 years ago in Princeton, N.J. His father, a runaway slave in his youth, was a deeply respected, deep-voiced Presbyterian minister ("When people talk about my voice," says Robeson, "I wish they could have heard my father preach"). Entering Rutgers on week was a scholarship, Paul wound up in Phi Beta Kappa and a four-letter man. In football he was twice chosen by Walter Camp as All-America end—"the greatest defensive end," said Camp, "that ever trod the gridiron."

In 1923 Robeson graduated from the Columbia Law School, was offered a job in an excellent law office, gave it up because of possible racial complications. Said Robeson: "I could never be a Supreme Court judge; on the stage there was only the sky to hold me back." The stage quickly pitched him to fame in O'Neill's

All God's Chillun Got Wings and The Emperor Jones. A scene in The Emperor Jones called for whistling and, because he could not whistle, Robeson sang. Having stirred the audience with his deep, rich voice, Robeson—who had never had a singing lesson in his life—gave a recital, awoke next morning doubly famous.

Conquest of Britain. He went to London, conquered it, then conquered half the cities of Europe. Back in England, he played in *Show Boat*, *The Hairy Ape*, *Othello*. The first night of the London *Othello* drew 20 curtain calls but, says Robeson, "it wasn't a success to me because I hadn't worked it out yet."

Robeson and his wife Eslanda, a biologist he met while at Columbia, settled down in London. In England he found equality, which he prized above homage. In 1934 he made the first of several visits to Russia. Russia impressed him even more than England: he had thought that race prejudice could never be entirely stamped out and "here was a country where it did not exist." In 1936 he put his nine-year-old son, Paul Jr., to school in Russia because he did not want him to contend with race prejudice "until he is older and his father can be with him."

An ardent anti-fascist, Robeson later went to Spain, sang for the Loyalists on the battlefield, his great voice carrying into the Insurgents' camp. Late in 1939 he decided to come home.

Exile's Return. It was a tough decision to make. To stay in London was a terrible temptation—life was easier there, success greater. To live in Russia had been an even stronger temptation: "I felt I might have functioned there better than any place else in the world." But, a proud man, Robeson is almost proudest of being a Negro; a responsible man, he feels most responsible toward his race. "I couldn't live with my own conscience, feeling I was getting the gravy." He stands with his people, but against segregation and abnegation alike. But he came back, too, because he found, like many another exile, that "I was never an Englishman or a Russian, I was an American." For the same reason, and by his own choice, his son came back too.

Merely for a Negro to be able to play *Othello* on Broadway, Robeson feels, has justified his decision. In terms of morale, "it's almost as if they abolished Jim Crow in the Army." For him, it is "killing two birds with one stone—I'm acting and I'm talking for Negroes in the way only Shakespeare can." He will play it as long as possible, all over the country (except in the South) even though his \$1,500-a-week salary is a fraction of what he can earn singing at \$2,000 or \$2,500 a night. For *Othello* he lost 45 pounds, now weighs 230 "practically my football weight."

Lazybones. Two years ago the Robesons moved into a big colonial house with a swimming pool and tennis court at Enfield, Conn. (Cracked their repairman: "He'll have to sing a lot of songs to heat

this place.") Once dubbed a lazy man by Welsh. For the war effort he has sung in his wife, Robeson embodies a queer defini-camps all over the U.S. (even in the tion of laziness. Besides acting, cinemact-South), worked for the Treasury Depart- ing (*Songs of Freedom*, *King Solomon's* ment, broadcast to Europe for the OWL. *Mines*, *Show Boat*), carrying *Water Boy* Robeson has never shilly-shallied about to the ends of the earth, broadcasting and his leftist sympathies never blinked other making hundreds of gramophone record-minority problems than his own. Says he ings. Robeson has been working on a vastfiercely: "No Negro would dare be anti- treatise about African culture, has tackled Semitic in front of me." In an invention for improving acoustics. In addition he has learned a dozen languages, including Chinese, Hebrew, Russian,

Heard and Overheard:

Here's a Rock That Really Rocks

PM
New York, N. Y.

By JERRY FRANKEN

Pianistically speaking, one of the hottest and most novel attractions in town is Maurice Rocco, now appearing nightly at Le Ruban Bleu and broadcasting daily on WHN's free-for-all marathon, *Gloom Dodgers*. Not the least of Maurice's accomplishments is that all his piano playing is done standing up.

This unorthodox approach to the instrument of the immortals, by itself, wouldn't justify critical approval. But that Rocco—known to his friends as Rock—is a one man piano, song, dance and jive team.

To start with, Rock's piano is just wonderful whether it's savage boogie woogie or lightly rified versions of melodies like *Star Dust*. Half the time he uses his trip-hammer left hand only, the right meanwhile slapping rhythm on the piano top. His left frequently sounds comparable to the product of ordinary players using both hands.

But Rock does more than just play piano. He sings, in a husky, throaty voice; tap dances, when not working the pedals; he stomps, quivers, cooches and wriggles and otherwise raises the temperature.

Outside his native feeling of rhythm, one of Rock's principal assets is the unusual size of his hands. He has a span of 13-count 'em—notes. A reach of ten is generally considered high.

It's this abnormal stretch that enables Rock to do something which Henry Simon, PM's music critic, says is just plain impossible. He—Rock, not Simon—uses the left pinky and thumb to pound out rhythm, at the same time playing the melody with the other three fingers. Think it's easy?

Rock, a product of Oxford, O., is 28, 1A and single. He took his first piano lessons from his mother, an organ and piano teacher. Later he studied music at Miami University in Oxford.

After small timing in and about Cincinnati, Rock came to New York in 1936, where Walter Wanger picked him for 52nd Street, a musical film. In this picture he formally abandoned using a piano stool, simply because none was on hand when his scene was to be shot. The idea went well enough for him to make it part of his act.

Since 1938, Rock's manager has been a Chicago agent named Phil Shelley, a former radio announcer and script writer for WCFL, the Chicago labor station. At first Shelley acted as unpaid advisor, but gave up radio to turn agent. They had no con-

tract other than a handclasp until the musicians' union required formalization of all musician-manager relationships.

Recently, after completing a record 212 weeks at a Chicago cocktail spot called the Capitol Lounge, Rock followed Chico Marx as the headliner at the Blackhawk Cafe.

On his first night he was jiving around on a \$1400 turntable installed originally for Chico. An unknowing porter had placed a stool near the piano and one of Rock's capers sent him tripping over the stool to his knees.

Rock turned what might have been a catastrophe into a showmanly stunt, finishing the number on his knees, his eyes below the keyboard. He's been wary ever since, though.

"I now make sure," he grins, "that there isn't a stool within 10 yards of me."



This is what a man looks like when he plays a piano standing up. The man is Maurice Rocco, playing nightly at Le Ruban Bleu and daily on WHN.

MANY GOOD 'EGGS' IN ONE BIG BASKET



and "Green Pastures" played the theatre and would-be colored patrons were barred, however, the two plays went on.

Baltimore has a similar discriminatory policy among its downtown theatres. Bookings in that city would have had its repercussions, so Mr. Robeson asked a cancellation in both cities.

Metro-Goldwyn-Mayer recently skirted the racial issue and the problem of booking "Cabin in the Sky" here by booking the first-run, into a Lichtman Theatre.

Miss Baker, "I hope to go there and dance and sing for the American camps. It will be a victory dance when I get a chance to perform at the old Folies Bergere in Paris."

Concerning her love affairs, Miss Baker disclosed that she had just recently had a proposal from her Ber-former husband, Capt. Jean Lion, who was dancing a French pilot until he was wounded in the head. Since then he has been a G-string of become commander of a regiment that fought in the battle of Tunisia.

"I wouldn't remarry the same man," she stressed.

When she is not working, Miss Baker lives in the Arab quarters, including Arab clothes, including harem pantaloons, "which I think The dancer is still a French citi-

The stage of the Hurricane Mite Club was honored with perhaps the greatest array of stars in its entire career Friday night when Duke Ellington gave a "Cabin in the Sky" party and, left to right, Cab Calloway, Ethel Waters and Arthur (Dooley) Wilson came along to partake of the fun. (extreme right) hospitality.

A rare photo, it would be worth a million dollars if it could be turned to flesh and set up on any stage anywhere for an extended run. However, that's wishful thinking, as Cab is at the Strand with Dooley, La Waters is headed for the Coast and Duke is holding forth at the Americana. Photo by News.

Jim Crow Theatres Not to Get "Othello"

Baltimore, Maryland
Paul Robeson Asks for Cancellations in D.C. and Baltimore

WASHINGTON

"Othello," the Shakespearean play starring Paul Robeson in the title role, will not play jim crow theatres in Washington and Baltimore, it has been revealed.

Mr. Robeson, it is said, requested of the American Theatre

Society, sponsors of the play, that the two cities be scratched from the touring list, which was granted by the Theatre Guild.

The play was tentatively booked for the National Theatre here, but before final plans could be completed for the showing, a strong protest was launched against its booking because of the court-supported jim-crow ban at the theatre.

Protested Two Others

Similar trouble arose some time ago when the "Hot Mikado"

My Heart Belongs To U.S. Doughboys, Says Jo Baker

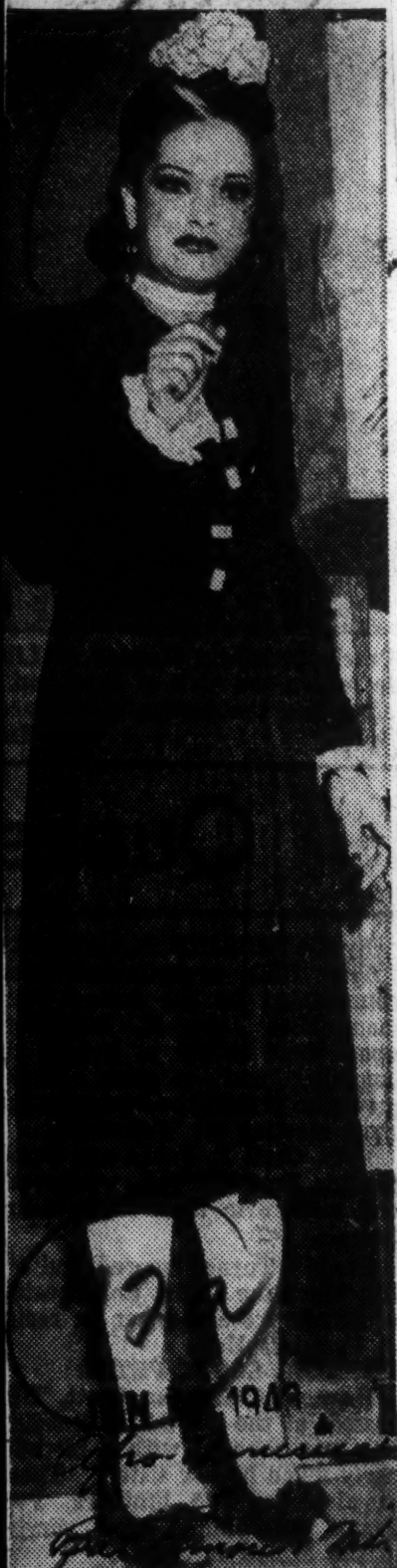
ALGIERS (ANP) — "I'm devoting myself to my certain-ly American doughboys and I'm not taking a single penny or it," said famed St. Louis-ian Josephine Baker this week.

Twice married to white Euro-peans, Miss Baker announces that after the war her heart be-ongs to the American Army. Miss Baker is touring North Af-rica under the auspices of the U. S.

"When Europe is invaded," said should become the vogue as beach

zen despite her divorce. She fled from France to escape the Germans about the time the French government was moved to Vichy.

Wed in Baltimore



NINA M. MCKINNEY, currently playing at Club Bali in D.C., who married Melvin C. Woolfolk of New York here in Baltimore last week. She gave her age as 30.

Jo Baker Sings for N. African Soldiers

"Most American" Civilian in Oran, J. Hilliway Says

By STAFF WRITER

WASHINGTON
"The most American civilian we have seen in this country to date is Miss Josephine Baker, a famous singer, who appeared at the Municipal Theatre here recently. Pfc. J. Hilliway, who is stationed in Oran, North Africa, wrote his sister, Miss Gladys M. Hilliway, 1864 Eighth Street, Northwest, last week.

"She really put on a heck of a show, on and off stage, for the boys and I thought that they were going to 'eat her up,'" Pfc. Hilliway said.

"She asked us to write the folks back home and tell them she is very much alive. Boy! You bet she is!

Greatest Needs

"While I am on the subject," he writes, "I might as well finish it. Our greatest need here is for something American—the morning paper, especially the comics; beautiful girls without veils over their faces; the good old home-like smiles and handshakes; a hot dog and Coca-cola at the corner store.

"You can readily see why we liked Miss Baker. In addition to being American, despite her long stay in France, she is also a great entertainer."

Important Cities

North Africa has but a few important cities: Tangier, Casablanca, Fez, and Marrakech in Morocco, Algiers, Oran, and Constantine in Algeria; Tunis in Tunisia, and Tripoli and Bengazi in Libya. The largest cities are about the size of Birmingham or Dallas.

As most of the houses are crowded closely together along narrow streets, the towns cover less ground than American communities with a comparable population.

Social life in Oran is different because of its leisurely character and because Moslem men do not make companions of their women. A man's wife attends to the home, bears children, and may do work in the fields, but she is in the position of a chattel.

If her husband cannot afford to support more than one wife, he can still divorce her with ease and marry again.

Don't Make Dates

It is not conventional for men and women to make dates. Should a respectable woman be found conversing with a man not of the family, the scandal would lead to sudden death to one or both parties. When a woman walks with a man, she keeps several paces behind so that people will not notice them together.

They never attend parties with men and seldom eat or drink with them, even in the family. Feasts at the time of weddings or circumcisions are enjoyed by men and women in separate groups in separate parts of the house.

Dance for Men

When Moslem men want the company of women at a party, they engage a troupe of professional dancing girls, who are not looked upon as prostitutes, but still somewhat degraded.

They dance for the men, not with them. Men have dances of their own, but when Moslem gentlemen are dancing it is usually a sign that he is a bit "plastered."

Moslem houses are arranged to obtain the greatest possible privacy. Windows are small and high. People do not show their guests into the bedroom to leave their coats and hats. Only the room in which one is received is cleared for visitors.

Nashville, Tenn., Banner
November 22, 1943

'Porgy and Bess' At Ryman Tonight

"Porgy and Bess," the George Gershwin-DuBose Heyward folk opera, will be presented tonight at Ryman Auditorium at 8:15 o'clock, featuring an all-Negro cast of such artists as Todd Duncan, Etta Moten, and Avon Long. The crippled Porgy, has skyrocketed to fame for his interpretation of that role. Etta Moten plays Bess, the sweetheart of Porgy. Avon Long, in the role of a "dandy," is a graduate of the Boston Conservatory of Music.

All-Negro Cast to Sing "La Traviata" August 28

Blase Washington is due for a shock and a treat this summer when, on August 28, the opera "La Traviata" is sung in English in its full length at the Watergate, beautiful outdoor theatre on the Potomac adjacent to the Lincoln Memorial. The richly costumed cast will be all-Negro.

Tragic, beautiful "Violetta", Parisienne courtesan around whom the story centers, will be portrayed by lyric coloratura soprano Lillian Evanti.

Frederic Vajda, musical director for the National Negro Opera Company presentation, and former assistant conductor of the Metropolitan, says of Madame Evanti:

"There is no singer today, who can portray the role with more dramatic vigor." Others of the twelve principals, eight men and three women comprise something of a "who's who" in the Negro singing world.

This is to be no fly-by-night or ranky amateurish venture. A large chorus has been in rehearsal for months at the Washington Conservatory of Music, under the direction of Mary Cardwell Dawson, and the cast of dancers go through their gyrations nightly under the critical eye of Arionne Marshall, dance director. An eagerly awaited transformation into Gypsies, Matadors, Picadors and Servants.

A relatively young organization, the National Negro Opera Company, Inc., is already old in experience, having presented the opera "Aida" in the Syria Mosque of Pittsburgh in October 1941, and in Chicago Civic Opera House October 1942, with notable success.

Its organizer and general manager, Mary Cardwell Dawson is a well known musical figure. She directs the Cardwell Dawson School of Music in Pittsburgh, and is a graduate of the New England Conservatory of Music. She is a past president of the National Association of Negro Musicians, Inc., and a member

of Delta Sigma Theta Sorority. Her obsession is providing opportunities for trained Negro musicians to portray their talents. She is not a wealthy woman of "talent going to waste" among Washington's thousands of government workers and students.

The Opera Company's Board of Directors is studded with prominent Negro figures in all walks of life. Opera Guilds in Washington, Pittsburgh and Chicago are affiliated. Further information is available at Mrs. Dawson's Washington address, 3315 Fourteenth Street, Northeast, telephone Decatur 5232. Needed contributions may be sent the treasurer, Mrs. Robert L. Vann of the Pittsburgh Courier, 2628 Center Avenue, Pittsburgh, Pa.

Lena Horne Takes The Duke Over On Broadway

Dozens of policemen had to be brought up to keep the crowd in order, and by 9:30, long before the show's fairest sepiu queen, returned first stage show was due, the line to Broadway in a blaze of glory stretched all the way down from Broadway to Eighth avenue. At the end of each performance dozens of fans jumped into the Capitol theatre as headlining with Duke Ellington's band in the back-chestra pit, besieging Lena Horne for autographs. Back from a three week tour of theatres, concerts and one-nighters, up every show of the opening day Duke Ellington and his orchestra also made a triumphant return. But the star of the show was Miss Lena Horne. More than a thousand people had gathered to try to gain admission to the opening performance as early as 9 a.m., on the opening day, as

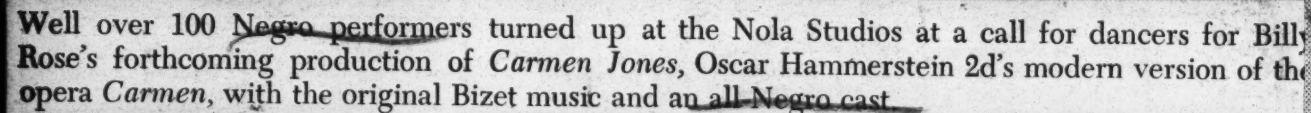
Othello Breaks World Telegram New York Records

Wednesday, the Othello Guild's production of Othello will break all earlier records for the Shakespearean play in this country. The previous record was set by Walter Hampden in 1925, also on the Shubert stage, with a total of 57 performances. Earlier runs in New York in-

they have been replaced by Dizzy Gillespie, Otto Hardwicke, and John

Billy Rose Picks Dancers for 'Carmen Jones'

PM
New York, N. Y.



James "Flash" Riley beats time with his hands as he demonstrates his dancing ability.

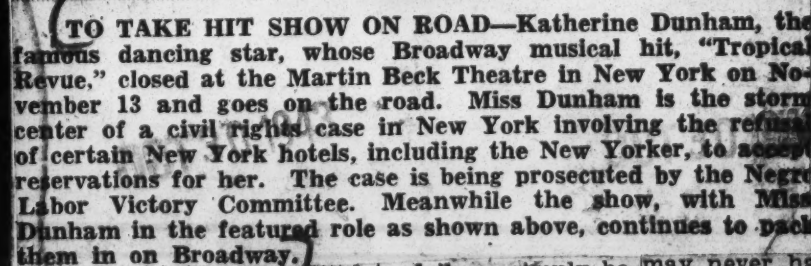
Elmira Jones-Bey, a Moorish-American girl from Brooklyn, talks with producer Billy Rose and Eugene Loring (right), who will stage the show's dances. *Photos by Dan Keleher, PM*

Photos by Dan Keleher, PM
World-Telegram
e-New York, N. Y.

Go See Shakespeare-
He's Still Wonderful!
Miss Webster's Othello Epoch-Making

In one of his more pretentious moods, the late Alexander Woollcott once wrote an essay (in *Shouts and Murmurs*) in which he argued that any Shakespearean production in modern times was

Journal and Guide
Norfolk, Virginia



foredoomed to failure, simply because Shakespeare's blank verse, while undeniably of a very high order of poetry, is an archaic means of communication and the closer the director adheres to the text the more incomprehensible is the play to a 20th century audience. Mr. Woolcott even went so far as to say that, whereas Shakespeare is incomparable reading for the library, it is unsatisfactory on the stage and that anyone who asserts he likes Shakespeare in the theater is simply a cultural phony.

Margaret Webster, although she may never have read Mr. Woolcott's animadversion, has devoted a career to making a ninny out of everyone who subscribes to Mr. Woolcott's reasoning. In her production of Richard II and in her present Theater Guild production of Othello she has shown very definitely, very emphatically, that Shakespeare is for all time, that he was a playwright who knew every trick of the theater as well as being a profound delineator of character; that Shakespeare is more contemporary than Noel Coward or Clifford Odets, a shrewder showman than Bernard Shaw or Billy Rose.

Martinelli, has followed that in-jealousy interpretation. OCT 23 1943
Extraordinary Performances: Jose Ferrer's Iago and Uta Hagen's Desdemona are not only outstanding performances in the current production of Othello but both are so extraordinary in one respect that I feel the honors are theirs rather than Miss Webster's. By their achievements, in their separate ways, are unique. Mr. Ferrer and Miss Hagen are man and wife; they had played Iago and Desdemona in trial productions before the Theater Guild play was contemplated; they have no doubt, been struggling for a long time to get an effect of complete naturalness in their characterizations and in their diction. This last is the most distinguishing mark of Mr. Ferrer's and Miss Hagen's performances. If you have ever tried to read Shakespeare aloud, you will see that the expansion of his blank verse is rhythmically so perfect and, indeed, so formalized, that it is almost impossible for an amateur to avoid declaiming it.

Like Modern Dialogue: Mr. Ferrer and, to a lesser extent, Miss Hagen succeed in making their Shakespearean speech as natural as if it were modern dialogue, as natural, unstudied, unself-conscious, say, as you are in your ordinary conversation with friends and intimates. To do this, Mr. Ferrer and Miss Hagen do without sacrificing a poetic syllable, is, I think, epoch making in the playing of Shakespeare. It sets a standard, toward which all other actors of Shakespeare must aim if Shakespeare is to be kept alive for the stage—a living, gripping, universal kind of entertainment, dealing with the eternal verities and the eternal elements of human actions and emotions—and not relegated to the library.

Mr. Robeson, great singer as well as good actor that he is, in some of his lines, as in the natural enough that he should; but the Margaret Webster touch on his performance, too, in the shorter speeches, particularly after his wrath is aroused; for then, he speaks the mighty lines with mighty effect, but as though they were the natural articulation of Othello's natural self—a plain, blunt, simple savage, never quite comfortable in Venetian high society, never quite accepting the miracle that one so fair as Desdemona should fall in love with a black, rude and ugly alien such as he. The Othello of Mr. Robeson is imperious and formidable in his dealings with the Venetians when the subject is military strategy or city defense; but in his dealings with Desdemona, no less than in his dealings with the cultured and civilized Iago, Duke Cassio and Brabantio, he is awkward, forthright, without guile or subtlety—fallow soil to which to implant the seeds of suspicion and

If you miss this Othello, you will have missed one of the great events in the history of the theater.

Robeson's Portrayal Of "Othello" Thrilling As Play Hits Broadway

Journal and Guide

Norfolk, Virginia

By DON DE LEIGHBUR

NEW YORK—Another milestone of the Negro on the American stage was reached last week when Paul Robeson, internationally famous baritone and actor, opened on a New York stage as "Othello" with an all-white cast. The Theatre Guild's offering of the Margaret Webster production of "Othello" at the Shubert Theatre presents a Negro for the first time in the role of the tragic Moor on the legitimate stage, and playing the role with such magnificent dignity, emotional intensity and majestic portraiture, opposite a white Desdemona, the poignantly beautiful Uta Hagen, also famous as an actress.

The revival of "Othello" comes to New York after having been successfully shown in Boston and in Philadelphia. It was first played by Mr. Robeson in 1930 in London with Peggy Ashcroft, an English actress, as the Desdemona, and Maurice Browne as the Iago. Miss Hagen first played Desdemona at Harvard's Cambridge in August of 1942 and at Princeton.

Because he believes "Othello" to be a Negro and not a "Moor" as Shakespeare classed him and as white pundits insist he was, Mr. Robeson has done extensive research work on the subject and the results have convinced him that he is right. He feels he can understand "Othello" as a member of his own race better than a white person could or would. That is why Paul Robeson's presentation of "Othello" is of such primitive greatness and stature.

For the first time, Iago, the crafty, vicious conspirator, does not take away honors from the leading character in the Shakespearean masterpiece, although Jose Ferrer (husband in private life of Miss Hagen) is superb and brilliant as the hateful villain. The wily Iago steals reason from the mind of Othello but the highly capable Mr. Ferrer does not steal the show from Paul Robeson.

Robeson's voice with its resonance and depth dominates the production. As the implacable, jealous Moor who must strangle his wife, the majestic heights that Robeson reaches is a thrill to all who see the play. Miss Hagen as the unhappy, true, unworshipful wife that Shakespeare wrote about, submissive, intensely feminine and puzzled,

is very much appealing.

No play for the last several seasons has received the wild applause as that accorded "Othello." The cry, "Bravo!" resounded through the jam-packed Shubert Theatre. Mr. Robeson received at least ten curtain calls, shared with Miss Hagen, her husband, Jose Ferrer, and Margaret Webster, who played the part of Emilia, handmaid of Desdemona.

Miss Webster was forced to talk to the audience and she told how she and Paul Robeson had dreamed for a long time of such a night as they had just concluded, but which they had never expected to occur. She then turned to Mr. Robeson, surrounded by the entire cast, and said: "Paul, we are all very proud of you tonight." A storm of cheers greeted her words. This is the first hit vehicle starring Paul Robeson that has come to Broadway. The actor's other attempt made in "Showboat" and in "John Henry" didn't hold up.



PAUL ROBESON

PM
New York, N. Y.



Tribute to the Triumphant Moor

Paul Robeson, whose Othello is a sensational success, dropped into Cafe Society Uptown wearing the beard grown for the part. Hazel Scott, piano star, decorated him with a flower. She happens to be a Robeson fan and he happens to be a Hazel Scott fan.

Journal and Guide Norfolk, Virginia Mixed Bands Are Popular At Harvard

CAMBRIDGE, Mass., (ANP)—Following the tremendous success of the recent three hour jam-fest at Lowell house at Harvard University, in which Art Hodes' band with two colored members participated, the student body demanded a return engagement of the band, which was held Saturday afternoon at the much larger Adams House at Harvard. Jack Bauer, trumpeter, and Kaiser Marshall, drummer, are the two colored members of Hodes' band which has been playing at the Hofbrau in Lawrence, Mass. Others include Mezzrow, clarinet; George Lugg, trombone; Jack Bland, guitar, and Hodes, author of the Jazz Record, at the piano. College musicians also sat in with the band. On Sunday, Sept. 12, the Jazz club, which was recently formally organized, is presenting its largest concert featuring three mixed bands from New York City.

KATHERINE DUNHAM'S "DANCETRAVAGANZA" AT BECK THEATRE

Courier
Pittsburgh, Pa

Katherine Dunham's "Tropical Review" is so sensational at the Martin Beck theatre in New York that the management is holding the dancetravaganza over indefinitely. In the left photo Miss Dunham is all decked out in birdcages, cigars and all in the "Shore Excursion" number.



Katherine Dunham's 'Tropical Review' Extended At Beck's

NEW YORK, Sept. 30—An instantaneous surge to the box office, coupled with great audience enthusiasm, has influenced S. Hurok to prolong the engagement of Katherine Dunham's "Tropical Review" at the Martin Beck theatre until further notice. Boosted by a deluge of complimentary reviews from the critics, the show grossed \$6,500 for its first three performances. Readjustment in the company's tour will have to be made since the New York run was scheduled to last only two weeks.

It is expected that new numbers will be added to the review as the run progresses. One of these is "Pink Scene" with music written especially for Miss Dunham by Aaron Copland.

Also under discussion is a "second edition" to be offered on Broadway next spring after a transcontinental tour of current "Tropical Review." Duke Ellington and Ernesto Lacuona, Cuban composer, have composed numbers for the Dunham troupe, which will probably be included in the "second edition."

Welles' Faith in Talent And Ability Of Negro Actor Demonstrated

Weekly Review

Birmingham, Ala. BY EDWARD G. PERRY

Orson Welles' former Negro associates in the New York theatre are still confident that some day he will keep an oft-made promise—to lay aside all else for a time and return to New York to aid in the establishment of a permanent Negro theatre.

Welles' stage prominence began in the Negro theatre and has followed a spectacular trail to Hollywood, where he has recently completed the role of Rochester in the Twentieth Century-Fox version of the classic "Jane Eyre."

Welles was twenty-one when he made his first splash in theatre waters as director of the WPA Federal Theatre's all-Negro production of Shakespeare's "Macbeth." It was not Welles' first entrance into the theatre; he had worked with the Abbey Players in Dublin,

Ireland, at the age of 16. At 18 he was playing Romeo opposite Katherine Cornell in the latter's pre-Broadway tour of "Romeo and Juliet," and when the play opened on Broadway, he played the part of Mercutio.

Welles' association with the Federal Theatre Project came about through his friendship with John Houseman. When the latter was appointed to head its New York City Negro unit, he immediately invited Welles to join his staff as a director.

For sometime however, months before the Federated Theatre Project became even a vision, Welles and Houseman talked about the idea of doing an all-Negro production of "Macbeth." Welles began an adaptation of the script, suitable for his purpose. In the beginning it was his idea to have the late Rose McClendon, great Negro actress, as its star, but unfortunately she died before the production became a reality.

But when Welles joined the Federal Theatre Project in 1935, he had already completed his adaptation of the play and was ready to place it into production. His adaptation of "Macbeth" had no Negro idioms, unless one excepts the fact that the scene of Shakespeare's tragedy was changed from Scotland moors, the locale of "Jane Eyre" to Haiti's jungles during the early 19th century reign of the great Negro soldier-emperor, Christophe. The only real change in the play, however, was Welles' creation of a new part, that of the Witch Doctor Hecate, which was simply done by giving him the best of the Witches' speeches.

While there were some of Welles' theatre associates who doubt that he would ever be able to do a successful all-Negro production of "Macbeth," he never lost faith in his own talent and ideas or in the ability of the actors he had chosen to portray the roles. This was not strange, since, as Rose McClendon was not only a great Negro actress, but that she was one of the world's great tragediennes, and it was because of this he felt she would have been just the right actress for the role of Lady Macbeth.

When the casting of "Macbeth" was completed, Welles began working individually with each of the principal actors. There were long nightly sessions with Edna Thomas (Lady Macbeth) and Jack Carter (Macbeth) in his Greenwich Village apartment. When the entire company was finally brought together, the Welles tem-

perament could not stand the noises in the theatre during the day, so the rehearsals began at midnight and continued until early morning hours.

Those early morning rehearsals will probably live long in the memories of all those associated with the Federal Theatre production of "Macbeth." After long hours of rehearsing under the terrific pressure of Welles' direction, there would be a pause for a few moments relaxation, at which time sandwiches and coffee—and frequently beer—would be provided for the company. All the refreshments were usually provided by Welles. It was one of his friendly and generous gestures which endeared him to the company since at that time his funds were almost as meagre as the rest. Those were the days, which probably seem far away to him now, when he had only the income from a 14-minute radio stint and his Federal Theatre job. So to buy food for about 100 actors and other workers in the theatre almost every night put an awful dent in his small income.

The opening night of "Macbeth" probably began the Welles tradition of doing things in the show business in the most efficient manner possible. He saw to it that it was done with all the necessary fan-fare and glitter. Certainly Harlem had never seen anything like it. There were tremendous searchlights playing on the marquee and entrance of the theatre, newsreel and sound trucks, and a bejeweled, ermine-trimmed audience that was as smart as any any seen at a Gilbert Miller opening. Forty cents tickets (this was the top price then for a Federal Theatre Show) were being sold by sidewalk speculators for as much as five dollars, and the crowds around the Lafayette Theatre were so great that traffic was detoured around it for three or four blocks away.

All of which went to show that the Welles imagination and his could stir up the first time he had a chance to do something on his own. Since he has gone to the creation of many other far more exciting things—his modern dress "Julius Caesar" with the Mercury Theatre on Broadway; a Mercury Theatre radio program about the mythical Martians—a War of the Worlds—which al-

most created a panic throughout the country; his motion picture debut with the sensational "Citizen Kane," a magic show, (all of mentioned all-Negro Federal Theatre Company. This happened in the company manager and the who was playing Macbeth during the tricks performed by "The Magician" for service in Indianapolis, Indiana, during the summer of 1936, where Welles had after a short conference concern-finitely on the lean side, so there men in Hollywood, and the power-summer of 1936, where Welles had after a short conference concern-finitely on the lean side, so there full part of Rochester in "Jane Eyre" official of the Federal Theatre going on within the company, he ever getting into his tight-fitting Project to settle a series of inter-told them that for the sake of the velvet pants. After scurrying a company quarrels which were a-

found a bit, an extra pair of Hecate's (the Witch Doctor's) greenmaking the most of that opportunity. At present he is in Hollywood, working on the 20th Century Fox lot, where he is being filmed in one of the leading roles in "Lifeboat".

Hecate's tights were made, it is doubtful that Welles would ever have gotten into them.

With out any announcement to the audience concerning the change in the play's performance Welles walked onto the stage. Even the actors and dancers in the opening witches' scene were somewhat startled at first, but from then on every player in the company gave an inspired performance. As for Welles, his magnificent performance of Macbeth in that Indianapolis theatre on a hot August night, was a smash event.

Orson Welles' faith in the talent and ability of Negro actors to portray parts outside of their own racial sphere was again well demonstrated when he cast Jack Carter in another Federal Theatre production of a great classic drama. This was the title role of the Classical Drama Unit's production of Christopher Marlowe's "Dr. Faustus," in which Carter was the only Negro surrounded by white players. With the critical praises which Carter won for his performance in the play, Welles again proved that his judgement was right.

Welles' next association with Negro actors came about through the Mercury Theatre production, in 1941, of "Native Son," which was a dramatization by Paul Green and Richard Wright of the latter's sensational novel of the same name. This production also ended the Orson Welles-John Houseman association, which began with the Federal Theatre Negro unit, continued in the setting up of the Federal Theatre Classical Drama Unit, and finally the establishment of the Mercury Theatre, whose several notable productions on Broadway greatly enhanced the Welles reputation.

"Native Son" is a powerful and forceful drama of a young Negro caught in the web of poverty and crime in a large American city. Wells in his staging of the play used a large number of his most imaginative theatrical tricks. Its leading part, that of the young Negro, Bigger Thomas, was a sure-fire role for any good actor, but Canada Lee (he played Banquo in the Welles all-Negro "Macbeth") under Welles' direction, played it so impressively that he won the most notable acclaim of any actor on Broadway that season.

Lee is the one Negro actor, hav-

Paul Robeson's Great Othello

The Worker
New York, N. Y.



Paul Robeson as Othello and Uta Hagen as Desdemona.

By Samuel Putnam

I HAVE seen human dignity walking the boards of a theatre. Human dignity and strength and self-respect and a brave fighting spirit, speaking with the accents of genius in one of the world's great classics.

I have seen Paul Robeson in Shakespeare's "Othello". Personally, I do not know if the music of his voice that filled the auditorium. And I do know "Othello" really is comparable to the three or four great tragedies—"Hamlet," "King Lear," "Macbeth" (which happens to be my own favorite). I am willing to leave that for the Sunday reviewers to argue about. After all, it is a harmless amusement and it fills up space.

As for myself, I could only see the tremendous, overwhelming figure of Paul Robeson. I cannot remember the deep, resounding man and Paul Robeson the actor

each is so great in his own right that any attempt at a demarcation becomes a purely academic exercise.

Stop and think for a moment. What would "Othello" be without Robeson? What has it been even with the greatest of Shakespearean actors who have essayed the role in the past? I have seen one of two of these productions myself, and I think I can answer that question. It remains a rather turgid, unreal-seeming drama, but one into which it is necessary today to pump the breath of his trionic life.

Not Just a Performance

A tale of the "green-eyed monster," which in its way is "human, all too human," the play itself, at closest reading, is none too convincing for those of us who have done our best to shed the last sorry tags of male chauvinism some social aeons ago. But put that giant, Paul Robeson, in the part; listen for scene after scene to the deep musical thunder of his voice; and then place it all against the background of these troublous times—against Detroit, against Beaumont, against Harlem, and all the rest—

Do this, and what was before, merely a play, a Shakespearean classic, an evening in the theatre, becomes instead a great and thrilling experience and one that you are bound to put in the scrap-book of your memories.

Robeson!—It all comes back to him. Take away the Iago and more all the other parts, take away Miss Webster's staging and Robert Edmond Jones' designing and light-gratifying instance, he is by no means the whole play, as he himself acknowledges with expressive pantomime in his curtain calls. In the first place, there is the young and brilliant Margaret Webster and her superb staging. I do not know how well acquainted with Miss Webster my readers may be, but she ought to be fairly familiar by this time. For some five or six years past she has been making unobstreperous history on Broadway. Indeed, for my part, I should be inclined to say that in certain respects she is what Orson

Wells thinks he is, what he would like to be. The only thing is, she doesn't make so much fuss about it, but works along quietly at her workmanlike job.

Miss Webster

As Emilia

In the current production, Miss Webster also makes her appearance as an actress, in the part of Emilia, Desdemona's maid and the faithful Iago's disillusioned wife. And speaking of Iago—it has been said by some viewers, and that Jose Ferrer in this role "steals the show." That is hardly exact. I can scarcely imagine anyone "stealing the show"—any show—from the great Robeson. But Mr. Ferrer certainly

does give an outstanding performance, which is all the more pleasing and satisfying for the reason that he makes no palpable effort to run away with the part. Like Robeson, and like Miss Webster and the other capable members of the cast, he simply contributes to the rounding out of a highly competent professional

It is nonetheless his valuable distinction to have made the heretofore somewhat lifeless character of Iago come to life; he has given it truly human proportions and "human interest." In brief, he has made a real part of it, one to set beside that of Othello. And Robeson quite obviously recognizes this.

Robeson!—It all comes back to him. Take away the Iago and more all the other parts, take away Miss Webster's staging and Robert Edmond Jones' designing and light-gratifying instance, he is by no means the whole play, as he himself acknowledges with expressive pantomime in his curtain calls. In the first place, there is the young and brilliant Margaret Webster and her superb staging. I do not know how well acquainted with Miss Webster my readers may be, but she ought to be fairly familiar by this time. For some five or six years past she has been making unobstreperous history on Broadway. Indeed, for my part, I should be inclined to say that in certain respects she is what Orson



People's Voice
New York, N. Y.

KATHERINE DUNHAM

Katherine Dunham, shown above as she appeared in "Stormy Weather," arrived in New York from Hollywood for a series of concerts with her troupe. Hurok concert manager for Marian Anderson, is making all arrangements.



Amsterdam News

New York, N. Y.

This is Muriel Smith who plays Carmen in the new play opening tonight on Broadway.

NEW YORK TIMES
New York, N. Y.

By MURRAY SCHUMACH

IF Walt Disney ever decides to animate a volcano that erupts laughter and music, let him just push a piano in front of Thomas (Fats) Waller and set up the drawing board. It doesn't have to be much of a piano either. The one Fats worked out on the other day in the pit of the Broadhurst Theatre could have done with a little tuning. Yet for nearly two hours, this Rabelais of the keyboard put on one of the best shows in town. He clowned, sang, belted, bounced around like a man possessed; made the piano talk in a dozen tongues.

It was supposed to have been an interview with the composer of the score for "Early to Bed." But interviewing Mr. Waller is a bit like asking questions of Niagara Falls—inane and almost blasphemous. There is nothing to do but hang onto your seat and be grateful for his eyes and ears. For he is an explosive—his mind is a musical warehouse. And he loves to play. One minute his sausagelike fingers pat out "Honeysuckle Rose," and the next minute he is laughing jelly as he tells how his father fanned him for never knowing what it was all about. "Livening up" a hymn on the organ during church services. And for a job playing an organ in a Harlem movie for \$23 a week. In a few months he went to another and contagious chuckle, as natural as a child's, with genuine Walleriana.

One thing the maestro of the bistro made clear—his musical credo. Concentrate on the melody. If it's good you don't have to shoot it out of a cannon. This maxim explains why, though he is one of the country's greatest jazz pianists and composers—he has written or collaborated on 360 songs—he dislikes most jazz turned out by name bands today: has an aversion for boogie-woogie; and becomes really angry about the practice of making swing arrangements of the classics.

Manhattan Born

A few other facts emerged unobscured from the mad session. Fats was born Thomas Wright Waller in Manhattan on May 21, 1904; attended P. S. 89 and got halfway through De Witt Clinton

INTERVIEWING FATS WALLER AND HIS PIANO

The Exuberant Composer of 'Early to Bed'

Tells Tales About His Life and Music

High School. His father was a minister at the Abyssinian Baptist Church, today the largest in Harlem, and had hoped his son would do likewise.

Fats thought it was funny, too. He gestured as though to say: "Look at me. Can you imagine me as a minister?" He looked anything but a man of the cloth in a screaming blue shirt, multicolored tie, two-tone suit and Alpine hat. He broke off the interview. His foot began beating a slow rhythm and his husky voice gave out with "Praise God from whom all blessings flow"—in Waller tempo. That's the way I played it on the organ when I was 9 years old and my father decided I wasn't cut out for the ministry.

Fats was tinkering with the piano and organ before he was 6. Yet it wasn't until five years later that he learned to read music. From then on studies didn't matter. He quit high school because he couldn't get enough music. Also he got too much algebra. "How I hated algebra," he exploded. "X means Q and Q means X and all that sort of stuff. I never knew what it was all about." So when he was 15 he left school for a job playing an organ in a Harlem movie for \$23 a week. In a few months he went to another and contagious chuckle, as natural as a child's, with genuine Walleriana.

Hearts and Flowers

"That was during the silent movie days," he explained, "and I used to hit out the accompaniment. Well, one day there's William S. Hart and he's been plugged and it looks like he's a cold mackerel. Pretty good stuff, eh? All set for 'Hearts and Flowers,' eh? But the next thing I know, I'm playing 'St. Louis Blues.' The soft voice began singing 'Saint Louis woman with her diamond rings.' Somehow that reminded him of Bix Beiderbecke and the first time he made a recording with Bix.

"I went down to Camden with Pops—that's Paul Whiteman," he began, "to make a recording of 'Whisperin'.' They wanted me to play the organ like Jesse Crawford. But why should I play like

Crawford? I wanted to play like me. So there we were having one of those Bix sessions. Let's go over in a corner and shout this one down together.' Man, that Bix near drove me crazy. But we sure turned out a honey that day." And he was off, humming again, his foot beating. It looked as though he would head for the piano.

But instead he began telling stories of his life in the prohibition era, when nights were for jam sessions in Harlem and Chicago hot spots with people like Louis Armstrong, Eskine Tait, Cab Calloway—he played drums then—and Art Tatum. "That Tatum," said Fats, "he was just too good and it looked like they were running him out of the city. He had too much technique. When that man turns on the powerhouse don't no one play him down. He sounds like a brass band." There was reverence in his voice. He asked permission to play the Tatum arrangement of "Tea for Two."

There was an unreal quality to the music, like something in an opium dream. It was soft, liquid and lingering, the rhythm slow and subtle. Intricate runs fluttered around the melody. Fats was hunched slightly, cigarette almost touching his chin and the smoke drifting lazily past half-closed eyes. He seemed to have forgotten the handful of listeners.

The God Gershwin

"That's music," he said after he had finished. "Subdued and not blatant. None of this boogie-woogie stuff that's just monotonous. Boogie-woogie is all right if you want to beat your brains out for five minutes. But for more than that you got to have melody. Jimmie Johnson said that. You got to hang onto the melody and never let it get boring."

Another of Fats' gods is the late George Gershwin. "If not for Gershwin you wouldn't be talking to me now. I was one of the entertainers at a party given by Mrs. Pops—that's Paul Whiteman," he began, "to make a recording of 'Whisperin'.' They wanted me to play the organ like Jesse Crawford. But why should I play like

Paley comes over to me at the piano and says: 'Drop over to the office and see me.' Man, I'm stiff—but stiff, and I don't know what he's talkin' about. But the next day I realize what happens. Bull! I didn't waste no time. And that's how I got my start in radio."

By 1927 he had written the music for his first show, "Keep Smiling," an Arnold Rothstein production. It fared badly and "Hot Chocolates," Fats' next venture in 1930, did no better. It did have "Ain't Misbehavin'," but the producers didn't think "Honeysuckle Rose" could make the grade and wouldn't let it in the show. He had no trouble getting engagements, but there were many times when he needed money. That's how he came to write "I Got a Feeling I'm Falling." He was broke. Billy Rose did the lyrics.

And yet it's unfair to say that Fats ever writes for money any more than a bird flies for exercise. Take the case of how he came to write "Get Some Cash for Your Trash." Kirkeby Fats' manager, took up the story at the pianist's suggestion.

He Likes Classics

"We're in Washington," says Ed, "and about 6 in the morning the phone rings and it's Tom. 'Are you up, Ed?' he asks. 'I am now,' I tell him. 'Look, Ed,' he says, 'I was walking through the park just now and I heard the birds singing a song. How about me coming over and getting it down?' That's all there was to that."

Not only does Fats like and understand the classics but the classical composers think of him as a musician. Thus, when Fats gave a concert at Carnegie Hall last year, he used Sergei Rachmaninoff's piano—at the latter's insistence. "Rachmaninoff," says Fats, "was my friend."

If Thomas Wright Waller ever runs out of melody, he has two boys, aged 14 and 15 to carry on. Judging by the song they wrote he played it—the name Waller will be associated with musicals for some time to come.

Cab Started Something!

used
WILL APPEAR IN CONCERT
Advertiser
Montgomery, Ala.



Christine Chatman will appear with her accordion and her Lucky Seven Orchestra Wednesday night in the City School Auditorium, Troy, Ala. Miss Chatman was born in Jackson, Tenn., Oct. 9, 1920. Her mother was a pianist and her father is Dr. E. C. Chatman. She will be heard in some of the hottest national hits.

CHICAGO, April 15—Cab Calloway's "hi de hi" is enjoying international fame, according to a United Press dispatch from London. A cable by Bob Muser, well known foreign correspondent, states that this phrase has become a catch phrase with the British army. This phrase has become so common among British soldiers that it started a controversy in Parliament in which the press, military circles and the public are taking part.

It seems that a non-com, evidently a Calloway fan, drilling a battalion, barked at a soldier: "Hi de hi." The soldier replied: "Ho de ho." The expression soon spread. It became so popular that, last week, H. G. McGhee, a Laborite, arose in Parliament and charged there had been "dipsy-doodling in the army."

OFFICER USED PHRASE

The British press took up the goodnatured questioning of the Hon. Mr. McGhee and learned that the officer who first used the phrase was a veteran of Dunkerque.

So popular has the expression become in London that a movie theatre last week, a newsreel showed Hitler and Mussolini leaving a train, walking past a line of soldiers and saluting them in stiff salute. The audience caught the spirit of the occasion and one part of the crowded theatre yelled, "hi de hi," while the other half shouted in reply, "ho de ho."

Since the expression has been making of records, and new songs which came out, or any old ones which returned to popularity, have to be vocals only, it seems the Mills Brothers had a two-year one on "Paper Doll," which is sweeping the country and them with it. Ralph Goldberg, opera singer, has them booked for this week at \$1,600. He will add \$350 for their doubling at his theatre on Sunday. This is the most he has ever paid for an act of this size.

DISCS BOOST MILLS BROS.

NEW YORK, Aug. 5—The Mills Brothers, through the courtesy of James C. Petrillo, are enjoying a streak of popularity almost as great as when they first came on the scene.



People's Voice New York, N.Y.

TOAST OF AMERICAN SOLDIERS

Josephine Baker, the gift of humble American Negro parents to democracy. White soldiers witnessing her charm, beauty and talent in the camp theatres of France, forget the color line and feel only that she represents all the things they have left behind and to which they soon hope to return.

SINGS "AIDA" IN OPERA FRIDAY

Amsterdam Star-News
New York, N. Y.



EDITH DIXON SEWELL, dramatic soprano, who will be presented in the title role of Verdi's opera "Aida," at the Brooklyn Academy of Music Friday evening, Lincoln's Birthday, by Alfredo Salmaghi. Signor Salmaghi's recognition of the Negro in Grand Opera has previously been expressed at the Hippodrome and elsewhere where he has presented such sterling artists as Minto Cato, Caterina Jarboro and Jules Bledsoe. The Salmaghi group is the only American opera company to use a Negro. Miss Sewell, a Philadelphian, has achieved many triumphs on the concert stage in the continental United States as well as in Cuba and South America.

Fiesta Star

The Daily Worker
New York, N. Y.



Pearl Primus, who scored the night club sensation of the current season of Cafe Society downtown, will appear as one of the stars at the "Fiesta Republicana" Sunday afternoon at Dexter Park to commemorate the seventh anniversary of the Spanish people's struggle against fascism. Also on the bill are the Carmen Amaya dancers who are now breaking all box office records at the Roxy Theatre. The Fiesta is sponsored by the Joint Anti-Fascist Refugee Committee.

Duke Ellington's Concert Leaves His Fans Gasping For More-- Swing

By DOLORES CALVIN
NEW YORK. — (Calvin's News Service) — Duke Ellington had said before that he was afraid some people would expect too much of his concert and be disappointed. So we can't say he didn't give us a fair warning before he stepped out on the Carnegie Hall stage Saturday night to make his Carnegie Hall debut and indirectly making history at night.
We can say without a conscience that Duke really played and his band sounded great and all of us public was a little disappointed in NEW YORK. — (Calvin's News Service) — Duke Ellington had rolled in by the dozens in eloquent attire, the younger investors held down the fort in the upper balcony. There was loud stomping and yelling and cheering for Duke Ellington and he in turn gave his fans their money's worth, even though his efforts were for the Russian Relief. He played for three solid hours, from nine to twelve, midnight.
Unfortunately, "Black, Tan and Beige" is on the order of the "Afro

it which was hidden between changes of mood.
Ellington's compositions and the band's playing are not for the concert stage however cruel it may seem to say. Duke has been rated among the top musicians in the modern music field. He held that place before he stepped on the Carnegie Hall stage and he still held the history of the Negro. Duke's sit when he stepped off. For there is no one quite like Duke Ellington — at least not in this generation! —
the Civil War, the Jazz Period, the World War, the Blues Age, the Swing Period, and the present World War. He tried to bring these all together in one piece, with each thought expressed separately. That's the mistake. It made it too long, the whole thing amounting to 45 minutes. It would have been better to take each subject and combine them with just a few measures to demonstrate the themes and cut it down to not more than 25 minutes. In that way the audience would have been able to greatly appreciate the fine work that Duke did on



VIOLETTA (WITH HER GOWN MADE IN ITALY) AND GERMONT—The opera La Traviata is based on a story of "La Dame Aux Camelias." Violetta, right, portrayed by Madame Lillian Evanti, is the lady of the camelias. They were her favorite flowers. You will observe festooned on the decolte shoulder of her gown of silver a spray of Pink Camelias.

Evanti designed all of her gowns used in the opera and the one shown here was made in Milan, Italy. Her ear-rings are two lovely cameos studded with rhinestones. Her fan of soft pink ostrich feathers served well in coqueting with royalty at the ball in the first act. The shawl which she wore in the last act, not shown in the picture, was worn by Martha Washington, wife of America's first President.

Shown with Madame Evanti is Charles Coleman who played as Father Germont. Father Germont pleaded with Violetta to give up his son Alfredo.

Although flowers are rarely presented at operas, Evanti's dressing room was a bower of flowers. Miss Frankie Crowder was her able assistant in putting on her costumes.

La Traviata Thrills 15,000 at Water Gate

By VIVIAN T. TURNER

The town is still talking about Morris as Joseph, Dr. Scott Mayo as John, and Cornelius Page as the messenger.

La Traviata by the National Negro Opera Company, last week supported the cast. They exhibited wonderful training and their voices rang out with such harmony that they held the audience spellbound. The dramatic action of the chorus members plus their exquisite vocal rendition characterizes them as one of the best aggregations of players and singers of opera appearing here in a long time. The dancers headed by Ada Fisher and David Lear also shared honors in the presentation.

The cast headed by Mme. Lillian Evanti, was well chosen and possessed voices of rare quality. Mme. Evanti has sung the role of Violetta in many of the famed opera houses of Europe and has been acclaimed for the wonderful interpretation. She added to her glory in this presentation. Her voice was at its best. Her high tones were clear and ringing and her control was indescribable. She exhibited grace in all of her movements and wore several attractive costumes which enhanced her beauty.

The part of Alfredo was ably taken by Joseph Lipscomb, who possesses a rich tenor voice. Throughout the performance his portrayal of Alfredo was excellent and appealing. His voice blended well with Mme. Evanti and his technique was without criticism.

Charles Coleman, as Germont, was also fine. His voice too, blended splendidly with Mme. Evanti in several duets. Others who were heard in shorter roles whose voices were most striking were: Gertrude Johnson as Floria Belois; Ruth Logan as Anina; Lindsay Mordecai as Gaston; William Romertson as Baron Douphol; Mansfield Neal as Marquis D'Orgibuy; Horace Wilson as Dr. Greenville; Walter

Old Ellington Dance Tunes Dressed Up in Modern Lyrics

For many years, Duke Ellington has been content to write and play his own music, and with this practice in vogue, he has compiled a large anthology of his own tunes that have never reached the stage of popularity that tunes picked up and played by dance bands throughout the nation have. The Duke has been content to plug his own melodies on his personal appearance tours and via air. Quite an exclusive practice this was, but not at all profitable. The big money is made when songs are plugged from one end of the country to the other by a thousand bands and the public begins whistling the tunes and the lyrics catch on to the fancy of the millions of song lovers. Then the juke box steps in to spread the tunes and the shekels pour in.

Ellington has changed his business tune now, and is definitely interested in commercializing his works that comprise his most interesting Ellingtonia. The secret to this latest change of method comes by merely adopting his music to catchy lyrics written by some of the country's

foremost lyricist. In Ellington's list in current appearance at the down town Hurricane in N.Y.C., they having just as big a year in the voice of blind Al Hibbler is heard each night as he chirps forth with a rich baritone voice lyrics to some of Duke's works, dressed up in the modern garb of lyrics that will make the tunes more receptive to the public.

A chorus of over 100 voices supported the cast. They exhibited wonderful training and their voices rang out with such harmony that they held the audience spellbound. The dramatic action of the chorus members plus their exquisite vocal rendition characterizes them as one of the best aggregations of players and singers of opera appearing here in a long time. The dancers headed by Ada Fisher and David Lear also shared honors in the presentation.

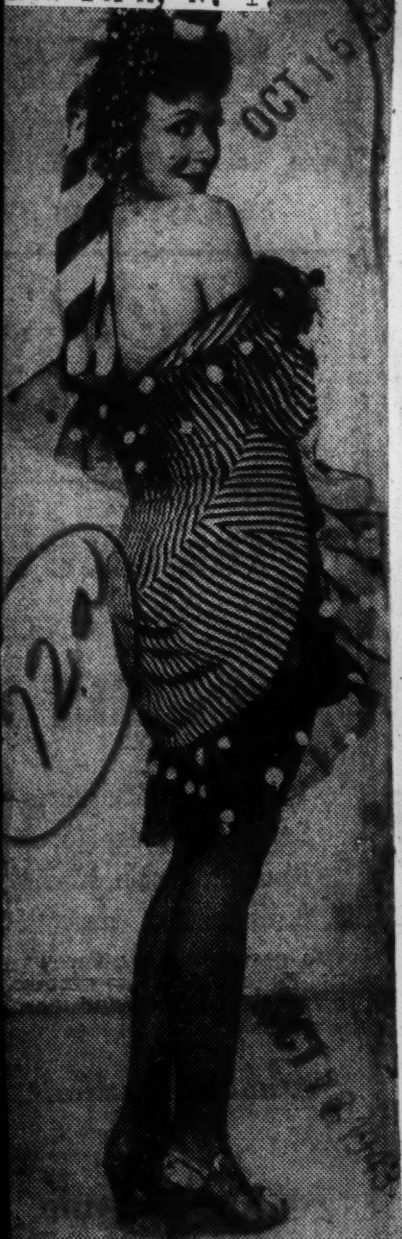
Artistic director, May Cardwell Dawson, Stage Director, Gertrude McBrown, Ballet Mistress, Adrienne Marshall, Assistant Conductors, Frances Walker, Alma Montgomery and J. Richmond Johnson.

Still Another

In addition to the prestige he is currently deriving from "Don't Get Around Much Any More," The tune is "Tonight I Shall Sleep," (With a Smile on My Face,) and last week it reached in "Do Nothing Till You Hear From Me," the former "Concerto

A-1 w
Afro-American
Baltimore, Md.

World-Telegram
New York, N. Y.



Atlanta, Ga.
MILLS BROTHERS LOSS
ANOTHER

BOSTON—(ANP)—The draft is playing havoc with the Mills Brothers quartet. The draft took Herbert Mills two weeks ago and last week Harry Mills was inducted. Replacements are hard to make. The group was supposed to play Boston next week but thus far has been unable to secure adequate talent to fill the void.

A-1 with Servicemen



Soldiers in a nearby Maryland camp saw a miniature cut of Katherine Dunham. They wanted a pin-up size, so here you are, boys! Katherine and her troupe of thirty dancers and musicians scored a "natural" on their opening on Sunday night at the Martin Beck Theatre in New York, and she's A-1 with the men in khaki.

Robeson in a Great Play

New York, N. Y.

By LOUIS KRONENBERGER

PM Reviews

OTHELLO, Paul Robeson in the Margaret Webster production of Shakespeare's play, presented by the Theatre Guild at the Shubert, with Jose Ferrer, Uta Hagen, Miss Webster, James Monks, Jack Manning, Philip Huston, Averell Harris, William Woodson, Edith King, and Robert E. Perry; designed and lighted by Robert Edmond Jones; music by Tom Bennett; associate producer, John Haggott.

After many months of either the undue violence with empty or light-hearted playgoing, which he played the role in Camille, it has taken Shakespeare to give bridge, and he gives a better reading of the sense of sitting once again to most of the great speeches in the theater and watching a true drama enacted upon the stage. That return of the theater to the last two great ones, indeed, to its simplest and finest purpose he brings a kind of magnificence makes *Othello* no less of an event than the magnificent presence of Paul Robeson in the title role. Other plays of Shakespeare may seem more exalted literature, but only one or two can challenge it as a work for the theater, as a *play*.

It gathers momentum very slowly, but from the great Temptation Scene on, nothing in the drama moves under greater pressure or marches toward a more terrible catastrophe. Mr. Ferrer has made great strides as Iago. His approach at Cambridge was too tentative, and he consistently underplayed for fear of overplaying, so that he could not stand

This is an *Othello* both rich in up to *Othello*. The second most-blessings and spotted with weak-complex role in Shakespeare call-nesses. It is a better production up for me something that Mr. Ferrer does not bring to it, some sense of a man whose "motiveless malignity" lies in his hating goodness because he was born without a sense of it, and fiendishly resents a quality that he cannot feel. That deep Mr. Ferrer cannot go. But he conveys the workings of Iago's mind, the dexterity of his method, with uncommon intelligence; he works on *Othello* pretty convincingly; and his reading of Shakespearean verse is very skilful and flexible.

If it is not abundantly and splendidly Shakespearean in spirit and effect, the difficulties of *Othello* ever being so on the stage are obvious. The two great roles of the play have taxed the abilities of three centuries of actors. No one in this generation has seen those roles richly enough performed; such an achievement we must go back (and even then take the judgment of our elders on trust) to the days of Booth and Irving. The roles were not richly enough performed last night, but all of *Othello's* presence and some of his power and

His is an animated Iago without being a crude or melodramatic one. Uta Hagen's Desdemona is properly sweet and submissive and troubled, which is about all one can ask of a role that is dramatically pretty thankless. Miss Webster's Emilia has the virtue of being lively and the weakness of not seeming such an achievement we must go back (and even then take the judgment of our elders on trust) to the days of Booth and Irving. The roles were not richly enough performed last night, but all of *Othello's* presence and some of his power and

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Cassio; and the minor characters are for the most part satisfactory. Robert Edmond Jones has contrived some simple and easily worked sets.

nobility were expressed by Mr. Robeson, and a good share of Iago's suppleness and dexterity was expressed by Mr. Ferrer. The combination was harmonious, and it was often exciting.

Physically, and not in look alone, but in bearing, in voice, in grandeur of manner Paul Robeson is all that Othello could ever hope to be. Here stood revealed Shakespeare's most passionate and noble hero though not—as Othello is—his most poetic one. Mr. Robeson has mod-

erated the undue violence with which he played the role in Cambridge, and he gives a better reading to most of the great speeches. To the last two great ones, indeed, he brings a kind of magnificence. But he is a less moving figure than he ought to be, and not all his big scenes and speeches come off entirely right. There is a tendency at times to confuse solemnity with grandeur, and to assert his power by force of will rather than force of character. But where shall we find an Othello to equal him?

Mr. Ferrer has made great strides as Iago. His approach at Cambridge was too tentative, and he consistently underplayed for fear of overplaying, so that he could not stand

up to Othello. The second most complex role in Shakespeare calls for me something that Mr. Ferrer does not bring to it, some sense of a man whose "motiveless malignity" lies in his hating goodness because he was born without a sense of it, and fiendishly resents a quality that he cannot feel. That deep Mr. Ferrer cannot go. But he conveys the workings of Iago's mind, the dexterity of his method, with uncommon intelligence; he works on Othello pretty convincingly; and his reading of Shakespearean verse is very skilful and flexible.

His is an animated Iago without being a crude or melodramatic one. Uta Hagen's Desdemona is properly sweet and submissive and troubled, which is about all one can ask of a role that is dramatically pretty thankless. Miss Webster's Emilia has the virtue of being lively and the weakness of not seeming lusty. James Monks has the attractiveness but not the strength of Cassio; and the minor characters are for the most part satisfactory. Robert Edmond Jones has contrived some simple and easily worked sets.

Dunham submitte a series of nique, Trinidad and Haiti. articles on primitive and folk Similary, Pearl Primus, the cultures which have since danced at Cafe Society, Down been incorporated in art and books who goes into the Bil-anthropological books and by Rose "Carmen Jones" mu-azines. Her interest in the dance from columbia, stemming as a primitive social manifes- from her interest in the same tation won her a Julius Ros- subject. enwald Foundation Fellow-ship several years ago which

Othello is the drama that Broadway needs but that nobody living seems able to write.

**Katherine Dunham Holds
Ph.D. From Chicago U.**

Philadelphia, Pa. It's not generally known Beck, N. Y., is also an anthropologist of note and boasts a Ph. D. from the University of Chicago.

great success, incidentally — and also in Miss Crawford's summer production at Maplewood, N. J.

Mr. Long was a graduate from the Boston Conservatory of Music and paradoxically enough made his professional musical digest in that city in a night club. After that he was seen for a number of seasons at the Cotton Club in New York, then went to the West Coast for "Porgy and Bess," and later appeared in the leading role in "La Belle Helene," the swing version of the Offenbach opera, which was done in Westport, Conn.

WARREN COLEMAN portrays the husky Crown, as he did in the original production. Contrary to his villainous tendencies in "Porgy and Bess," Mr. Coleman's life has been devoted to music and arts.

He was born in Boston, received his education there and then went on the concert stage. He has been heard many times on the radio, and on Broadway appeared in Paul Green's "Roll, Sweet Chariot."

EVA JESSYE and her choir have been an American institution for 15 years, ever since their first appearance in a stage presentation at the Rivoli Theater in New York. This appearance resulted in similar engagements at the Capitol Theater in New York through the next six years.

In 1934 she supplied and trained the chorus for the Gertrude Stein-Virgil Thompson opera, "Four Saints in Three Acts." She also trained the chorus for the original production of "Porgy and Bess" (many members are in Miss Crawford's production now) and she was musical director for the first all-Negro talking picture "Hallelujah," which King Vidor directed.

Miss Jessye, who is a native of Kansas and was raised in the Middle-West, has toured the country from coast-to-coast and border-to-border with her choir. In the years it was formed, the choir has trained many famous singers whose talent, in a number of cases, was first recognized and encouraged by Miss Jessye.

She has been active in other phases of Negro culture, also, founding a public library for her people in Sumter, S. C. where she has her summer home.

EDWARD MATTHEWS, who plays Jake, has had a busy career in the New York theatre during the last decade, appearing in "Four Saints in Three Acts," the original "Porgy and Bess," "White Man" and "Sing Out the News."

In spite of all this activity in New York he has had time to achieve an enviable reputation on the South American continent as one of the most popular American Negro concert singers ever to sing there. Matthews made his first concert tour in Central America in 1937 and had such a success that he was recalled and signed for concerts in Argentina and Brazil. In Buenos Aires in 1938 he was

chosen along with Lily Pons, Jose Iturbi and Marion Anderson, as one of the four greatest artists to have visited that city in that year. The choice was made by the leading music critics of the Argentine capital.

J. ROSAMOND JOHNSON is one of America's famous Negro singers and actors, in addition to having a world-wide reputation as a composer and arranger.

Perhaps his best known song-hit is "Under the Bamboo Tree," which was a favorite early in this century. With James Weldon Johnson he compiled a collection of Negro spirituals and "shout songs" which is still a standard reference work in this field. His recent Broadway appearances have been in "Mamba's Daughters" and "Cabaret in the Sky."

ROBERT MOSS made his debut in the theatre as an actor, and spent six years with Eva Le Gallienne's repertory company. In 1934 Marc Connally made him assistant director of "The Farmer Takes A Wife," and in 1935 Dwight Deere Wiman gave him his first solo work with the directoral assignment on "The Distant Shore."

THE DIRECTOR

Following this he staged the production of "On Stage," which starred Osgood Perkins, and also "Russet Mantle." With Lawrence Olivier he was co-director of the production "Romeo and Juliet" starring Vivien Leigh and Mr. Olivier. Cheryl Crawford engaged Mr. Ross for her first summer season at the Maplewood Theatre, Maplewood, N. J. in 1940 and last summer performed the same service for the open-air season of the St. Louis Municipal Opera Company, coming East just in time to stage Miss Crawford's production of "Porgy and Bess." He is married to Margalo Gilmore, the actress.

ALEXANDER SMALLENS, the distinguished American conductor, was the original musical director of "Porgy and Bess," and once again he brings his great understanding and feeling for Negro folk spirit to this production.

Mr. Smallens received his schooling in this country. He was a pupil of Lillian Wald's in the famous Henry Street Settlement kindergarten, and graduated from New York public and high schools. He was member of the 1909 class of the College of the City of New York. This was at the age of 20, and he had just made up his mind to make a career of music.

Overruling the family wish to make a doctor out of him, he went abroad to study at the Paris Conservatory. He claims that the conductor who has had the greatest influence upon him — the greatest he has ever known — was Arthur Nikisch. Arturo Toscanini is his choice for top honors among living conductors.

Bee Chicago, Ill.
MAY 9 1943



"BRIGHTEST SINGING STAR OF '43"—Lena Horne, who in a nationwide broadcast recently was awarded the famed annual Page One Medal Award by the New York Newspaper Guild. The affair was held at Hotel Astor, in New York. Scores of actresses from both Hollywood and Broadway vied for the award.—(Press Photo Service, Inc.)

has also been featured over the NBC, Columbia, and Mutual networks.

successful run of two years in Chicago, finally touring the country.

burn Saturday night from recent stage radio and film show triumphs added to their many laurels as a concert company. The concert will begin at 8:15 o'clock on Samford Hall Terrace.

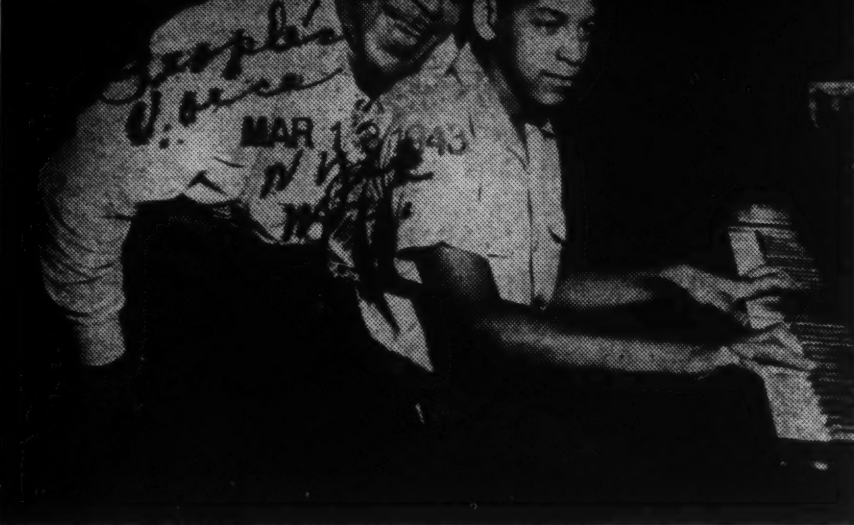
All members of this company were in the Chicago run of the original production of the "Swing Mikado" and later this ran in New York, after a sensational

The Deep River Singers have concertized over America for the past two years and during the past year have broken every precedent by having special floor show productions built around them at the exclusive Edgewater Beach Hotel and the famous Chez Paree in Chicago. The quartet

Deep River Singers, comes to Auburn, July 21. The famous all-star negro quartet, the Deep River Singers, comes to Auburn, July 21.

Deep River Choir Will Sing At API

THEATRE



MAR 13 1943

LIKE FATHER, LIKE SON

Paternal pride to the nth degree is registered here by "Fats" Waller over the accomplishments of his son, Maurice, on the piano. The corpulent gent, who is a fair sort of eighty-eighter himself, is busy with Hollywood chores these days. If he happens to find an organ around he knows what to do with that, too—as if you didn't know.

MAR 13 1943

Waller Is a Wonder of the Theatre He's a Native New Yorker with Talent

"Fats" Waller is one of the most unusual people in the New York amusement picture. His distinctiveness comes not only as a result of his amazing dexterity and unusual style on the keyboard, but because he's one of those real rarities—a native born New Yorker.

He was born virtually a stone's throw from the Lincoln theatre here in Harlem where he made his formal debut as a public jazz organist. We lay particular stress on that "jazz" descriptive because Thomas Waller was born into more certain when he made his formal debut in a concert at a church in 1916. However a combination of economic circumstances and a native desire for uninhibited expression tossed the parental hopes into the proverbial ash can as Thomas (now tagged "Fats") took a job in the famous Wilkins cafe.

Born in 1904 Thomas' brother (now tagged "Fats") took a job in the famous Wilkins cafe. From this point on the story of "Fats" Waller is a virtual cavalcade of the development and trends in the entertainment world. Immediately after the war he was making player piano rolls and was one of the stars in that field

just as he has kept abreast of the trends and changing fancies so that today he is admittedly a top ranking performer on air waves and on the discs.

During the late twenties and early thirties when Broadway was attempting to again lure trade with Negro musicals, he was right in the thick of the thing, coming up with a great musical in *Hot Chocolates* also *Keep Shufflin'* which brought to the public attention such song hits as *Ain't Misbehavin'*, *Honeysuckle Rose* and *Keepin' Out of Mischief Now*.

It is generally agreed that Waller is the top popular organist of his time and would be engaged in one of the major movie palaces but for his color. He did get one such opportunity in 1929 when he pinch hit for Jesse Crawford at the New York Paramount. He filled the bill with a vengeance.

With his personable style, radio was his natural oyster. He has guested on practically every major variety show.

There have been concerts all over America and the European continent.

Now he's giving the movies a whirl—and good too.

Tracing his flexible career it would seem to be a safe observation to say "Keep up with Waller and you keep abreast of the entertainment trends"—JOE BOSTIC.

The *Daily Worker*
New York, N. Y.

'Freedom' Cast Honors
Stars of Hughes'

Production
MAY 22 1943

The cast of "For This We Fight," a dramatic spectacle written by Langston Hughes for the Negro Freedom rally at Madison Square Garden June 7, will be the invited guests of the International Workers Order at their People's Festival Sunday, May 23, in Madison Square Garden.

Paul Robeson, Canada Lee, Kenneth Spencer, and Pearl Primus, stars of the Hughes production, have been asked to accompany the members of the company to the IWO affair.

The Hughes drama is being produced by Pearl Mullin and Frank Griffin.

Journal and Guide
Norfolk, Virginia

War Correspondent Meets "Jo" Baker

MAR 15 1943

Talks To Soldiers From United States
Small Towns Now In Thick Of Battle

MAR 15 1943 THOMAS W. YOUNG
Journal and Guide War Correspondent
(Copyrighted. Reproduction Expressly Forbidden)

SOMEWHERE IN NORTH AFRICA—Your Journal and Guide correspondent upon arrival here found colored Americans in all branches of the service. American and allied fighting men are on the march and your reporter expects to witness destruction of Axis forces in this theatre.

Among American fighting men I met is Hugh Simmons, son of Mr. and Mrs. Samuel Simmons, of Currituck County, N. C. He is an assistant at a hotel reserved for army officers and has picked up a wonderful knowledge of French during the past two months.

ENTHUSIASTIC
RECEPTION FOR
ENTERTAINERS

I have just witnessed an enthusiastic reception given entertainers flown here by army transports. Among the troupers are colored soldiers including Willie Wilson of Atlanta, and Tommy Smith, of Oakland, Cal., tap dancers; Charles A. Banon, Columbus, Ohio, comedian, master of ceremonies; Oliver H. Gibson, St. Louis, harmonica; John E. Flemming, Freeport, Ill., Oliver C. Hobson, New York; Geo. L. Arbuckle and Walter E. Brown, Chicago, quartet.

Also William Johnson Jr., Detroit, Sgt. James Richie, Philadelphia, Melvin Long, Massillon, Ohio, John E. William, New York City, Harry Jones, Pittsburgh, Corporal Harry H. Chandler, Cambridge, Mass., members of the orchestra.

MEETS JOSEPHINE BAKER

After witnessing this entertainment I met the celebrated Josephine Baker, who was guest of honor of Mohammed Sebt.

wealthy Arab business man, at his fabulous palace. The affair was attended by 12 officers and relatives and friends of the host.



THOMAS W. YOUNG

and the Guide correspondent.

At dinner there were four meat courses, two desserts, no vegetables. One must eat with one's right hand and use the silver in left hand.

FLIES TO ALGIERS

I next flew to Algiers. There are few Negro soldiers here al-

Cab's 'Minnie' Is
12 Years Old Now

though the city is crowded with men of every allied nation. I witnessed a show Tuesday at an allied air field, and saw British and American air force, and colored American engineers.

The Duke of "hi-de-ho" sat on his bunk in his dressing room back-stage at the Strand theatre. "Minnie" is Cab Calloway's birthday party. "We're giving her a birthday party." The Duke of "hi-de-ho" is Cab Calloway and his "Minnie" is the global-known song, "Minnie the Mocher." He talked is the global-known song, "Minnie" just as he would discuss a real person. There he and the Calloway have been swarmed by reporters will be a replica of "Minnie at the party—tall, skinny and sexy" by Ted Hay and since we think it especially cute, we're reprinting it in full.

NEW YORK. (CNS)—Since the Cab moved into the Strand about he and the Calloway have been swarmed by reporters will be a replica of "Minnie at the party—tall, skinny and sexy" by Ted Hay and since we think it especially cute, we're reprinting it in full.

Launch Liberty Ship S. S.

ARGUS
St. Louis, Missouri



Singing With Race Band

ALGIERS, June 3—(Delayed)—Josephine Baker, the glamour gal from St. Louis, who became the toast of pre-war Paris and other Continental capitals, today denounced Maurice ("I Want to Kiss Your Hand, Madame") Chevalier, as a Nazi collaborator.

Relaxing in her hotel after an entertaining tour of U.S. Army camps, Miss Baker said that she was doing for our boys what Chevalier is doing for the Nazi invaders of her beloved France.

"His type of propaganda, trying to put Nazism over on the French people, is worse than a speech by Hitler," she declared.

La Baker, who escaped from Paris just one jump ahead of the advance guard of the "master race," related how at the beginning of the war, she co-starred at the Casino de Paris with Chevalier in a review called "Paris-London," which she said was a "wonderful" tonic for the Anglo-French spirit.

Loud-voiced, the cafe-au-lait international star snorted:

"Today, he is helping Goebbels keep up Nazi morale. He has even performed in Berlin and other German cities, to say nothing about all he is doing on the radio and in the vaudeville houses of the provinces."

Looking as youthful as when she was the darling of the boulevards of Paris, Josephine explained that she is touring with a colored band from the Engineer Corps under the auspices of the U.S. Army Special Services division.

However, she has given up her G-string for the duration.

"I try to give the doughboys plenty of 'oomph,' but these days

I wear an evening gown, because the rough-and-ready stages I perform on are drafty, and anyway, the Yanks prefer me to sing them the old songs like 'Tipperary,' 'Over There' and 'The Only Girl in the World,' she concluded.

Chances For All-Girl Bands Are Very Good

Weekly Review
Birmingham, Ala.

INTERVIEW WITH NOTED BAND LEADER REVEALS SUBSTANCE OF TOP BAND SUCCESS

(By Ted Wilson)

LOUISVILLE, May —(AP)—Despite the wholesale detest of war by every civilized person, it is the belief of Eddie Durham, suave maestro of the all-star girls band, that the international conflict could make "name bands" of the numerous feminine aggregations which have sprung into the glittering orchestra world since the advent of war.

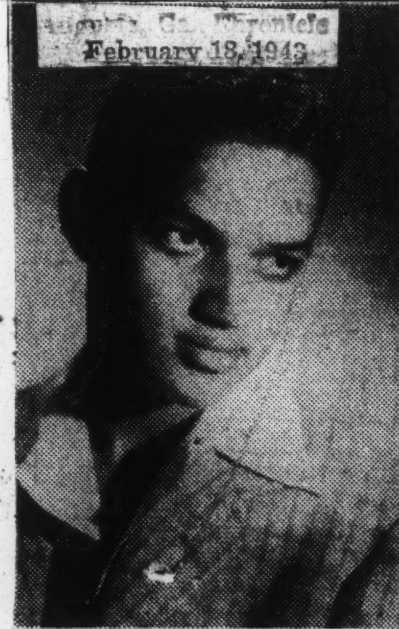
Durham, interviewed Saturday evening in his hotel suite shortly before startling this city's dance lovers with prolific swing tunes at the sumptuously appointed Rhythm Temple, revealed that he was strictly all-out for boosting his superb all-girl aggregation to the top in the musical entertainment field.

Since heavy induction and volunteering of orchestra men into the armed forces is imminent havoc is playing a major part in most named orchestras. Thus, it is my belief that girl orchestras possessing versatility, ability and new ideas will be acclaimed tops in both name and monetary capacities, Durham avowed.

In my all-out effort to build and mold the all-star girls, continued Durham, "I have worked avidly on arrangements and set improvisations where they would seal our music as solid with our music loving public. Synonymous with name bands, absolute coordination is prevalent in all sections of the all-star girls. I can proudly state that each member of the unit is usually found rehearsing and probing for new ideas, which of course, benefits the entire band."

The tricky arrangements, the

unique ability of the feminine members of the aggregation to execute same with the utmost skill, the suave manner of presentation in solo work, knowledge of showmanship by every all-star girl, plus that desire to attain the heights of success in their chosen field, makes Eddie Durham's all star girls the front-runners for "name bands" honors.



(ANDRE' DREW)

Paine College To Present Dancer

With a program of Russian, Afro-Cuban and American dances Andre' Drew of Philadelphia will appear in recital at Paine College Saturday night. Drew, who began his dance studies at the age of five, has won acclaim in the east where he first appeared in solo recitals of top and Indian interpretative numbers. Deciding to specialize in the ballet, he began study under William Sena, ballet master and choreographer of the Philadelphia La Scala Opera company. A brilliant performance in Philadelphia's Town Hall won for him a contract as ballet soloist with the above opera company. Francesco Pelosi, dance critic

says of the young artist, "Andre' Drew is among the best ballet dancers I have ever seen. He is a sensational dancer, graceful to a perfection, and easily the finest colored ballet dancer in the country."

The public is invited to the recital.

Josephine Is Giving

Sirs: In a recent [Dec. 7] issue of TIME (at least recent over here) you reported Josephine Baker dead, dead broke in North Africa.* Enclosed are two pictures (see

Time
Chicago, Illinois



JOSEPHINE BAKER
Without bananas.

sample) to prove that she is very much alive, and giving her best, without bananas for the boys in Africa.

ENSIGN BENJAMIN BALDWIN
U.S.N.R.

Washington Post Washington, D. C. Negro Company To Sing 'Traviata'

Reservations for the production of Verdi's "La Traviata" by the National Negro Opera Company at the Potomac Watergate on Saturday night, August 28, indicate that a second performance may be given the following evening, according to Mary Caldwell Dawson, general manager. The cast of principals includes Lillian Evanti as Violetta, Josephine Baker as Alfredo, Charles Coleman as Germont, Gertrude E. Johnson as Flora, William Robinson as Baron Douphal, Reginald Burrus as Marquis d'Orbigny, Lindley Mordecai as Gaston de Letorieres, Ruth Logan as Annina and Arthur Davis as Dr. Grenvil.

The 75-voice chorus is rehearsing four times a week at Howard Hall and the Washington Conservatory of Music.

Richard B. Harrison, de Lawd of Green Pastures and is built along of the strictly professional present plans call for two productions a year and talent will be drawn from all races. Several plays are under consideration for the first fall production. The 75-voice chorus is rehearsing four times a week at Howard Hall and the Washington Conservatory of Music.

MAY 21 1943
LAUNCHING THE LIBERTY SHIP SS GEORGE WASHINGTON CARVER. The S.S. GEORGE WASHINGTON CARVER, second Liberty Ship to be named for an outstanding Negro American, was launched at the Richmond (California) Shipyard No. 1 of the Kaiser Company on May 7, 1943. Shipyard workers who helped build the 10,500-ton Liberty Ship, are shown receiving autographs from Lena Horne, singer and actress who sponsored the ship at the request of the United Labor Committee. Miss Horne made a whirlwind tour of three of the Kaiser yards and Richmond, selling more than \$20,000 in War Bonds, and addressing rallies.

Pittsburgh-Courier
Pittsburgh, Pa.

Jo Baker Touring Camps

Toast of Pre-War Paris,
New in Algiers, Blasts
Maurice Chevalier —

Opinion 5/1/43

Daring New Dancer Is First Negro to Make YMHA Debut

By Edith Anderson
FEB 19 1943

They were quite excited about Pearl Primus when she auditioned for the YMHA dance recital. A young, round-faced Negro girl nobody had ever heard of—nobody much, at any rate—a girl who had been dancing only two years, who had made only one semi-public appearance, she had her nerve auditioning in competition with dancers of many years experience. White dancers.

"I did it on a dare," she said beaming like a schoolgirl—which she is. "If anybody dared me to jump out of the window, I would."

So, her daring heart pounding she auditioned, and she won the privilege of being presented with four other young dancers in the YMHA's annual debut program last Sunday.

She tore the house down.

The most enthusiastic applause for the other dancers—and I have no wish to deprecate them—paled in comparison with what Pearl got.

The audience not only applauded, they yelled, they screamed for Pearl.

All of a Piece

When She Moves

What's she got? Terrific power, exuberance, ease and control. She has a certain round quality; she's all of a piece when she moves.

And she is boldly original, astonishing. In her dance to "Strange Fruit," in which she expresses the agony of a woman who has seen a lynching, she rolls swiftly over the floor five times like passion in a whirlwind.

In "Hard Times Blues" she executes a furious leap into the air and while there—as if she had the power to stay up there for a week—she does a brilliant and powerful tourjete—(a turn and a kick). The audience gasped, as at a miracle.

Pearl is 23. She always had a yen to be a dancer, but she became one only by accident. In high school she appealed to her teacher to let her take Tap, but the teacher said



The irrepressible Primus, whose dance debut last Sunday at the Theresa Kaufman auditorium, electrified the sophisticates and thrilled all dance lovers. She makes her living as a switchboard operator and hopes to become a doctor.

In Hunter College she got interested in Modern Dance and became a physical minor, but nothing came of it. After college she got a job on NYA, dancing at the World's Fair—"because I couldn't do anything else." To get it she had to learn Lindy Hopping in a few hours.

Friends then urged her to try for a scholarship in the New Dance Group. She got it—naturally—and went through the course like a ball of fire. She started in the spring of 1941, studying the three leading techniques—Weidman, Graham, Holm—and ballet. In November of 1941 she was presented along with Elizabeth Ray in a recital at the New Dance Group's studio. Now a member of the faculty with the "Y" re-

Louis Horst. Wednesday night takes a course with Martha Graham.

Friday night she teaches at the New Dance Group. Saturday afternoon, after work, she demonstrates at the New Dance Group. Saturday night she dances for service men a few weeks ago at the Music Box Canteen, this week at the Stage Door, and in between for the USO. Tuesday and Thursday nights she's taking her M.A. in psychology.

Now Pearl is torn with an ambition to be a doctor. Paul Robeson has advised her to stick to dancing. "But how do you know I won't make as good a doctor?" she demands.

"When do you sleep? I asked, practically, "On Sundays I sleep—or create new pieces." "You mean you never sleep." She laughed, "I have so many friends sleeping for me, it doesn't matter."

The Chicago Negro Opera Guild Inc., will present Verdi's "Aida" in English at the Civic Opera house next Sunday evening at 8 o'clock.

It was a sang Amneris in two separate registers, with a disarming delight in the melody. William Franklin's performance was authoritative and replete with animation and the melodrama. Amonasro was soundly baritone, and Maurice Cooper's good tenor was not lost in the small rôle of the messenger.

The chorus sang with a full, fresh tone, and the ballet danced capably, altho more conventionally than I had hoped in advance. Leo Kopp kept the performance under control, handling the principals and even the temple chorus, usually offstage.

Molissaye Boguslawski, Chicago pianist, appeared in recital at Orchestra hall Sunday before a large and friendly audience. Mr. Boguslawski is an emotional pianist with a strong list toward the romantic. His technique is more fluent than immaculate, and his pianistic foibles boil up in a stormy style sometimes effective, sometimes blurred by excitable phrasing and a passion for the pedal.

His playing of Beethoven's "Moonlight Sonata" and of Schumann's "Carnaval" was less a clear exposition of the music than a dashing series of sketches approximating the composers' intentions. He has a temperamental flair for Chopin, particularly when he does not permit his tone to turn hard under percussive force, and for such pictorial music as the wailing scales of Alkan's "The Wind."

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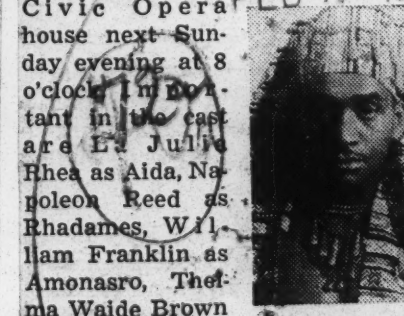
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Napoleon Reed. Altho my favorite voice in the production belongs to Jackson Smith, whose voluminous bass is magnificent in the music of the high priest, this "Aida" would not be possible without some one like La Julia Rhea to sing the title rôle. Miss Rhea lacks stage presence and she sentimentalizes the music, but she has a poignant and plangent dramatic soprano that can turn a thrilling phrase and has the stamina to soar in the climaxes. (With the exception of Shelby Nichols, a good bass new as the king of Egypt, the stellar cast was unchanged from the original production last October. Napoleon Reed sang Radames with sympathetic intelligence.

Chicago Tribune
Chicago, Illinois
Praises Negro
Opera Guild's
Work in 'Aida'

opera with music by Giuseppe Verdi, libretto by Antonio Ghislanzoni, translated into English by Mrs. G. G. Laurence. Presented by the Chicago Negro Opera Guild, Inc., at the Civic Opera house Sunday evening, Feb. 21, 1943.

The Cast.
Aida.....La Julia Rhea
Amneris.....Thelma Waide Brown
Radames.....Napoleon Reed
Amonasro.....William Franklin
Molissaye Boguslawski, Chicago pianist, appeared in recital at Orchestra hall Sunday before a large and friendly audience. Mr. Boguslawski is an emotional pianist with a strong list toward the romantic. His technique is more fluent than immaculate, and his pianistic foibles boil up in a stormy style sometimes effective, sometimes blurred by excitable phrasing and a passion for the pedal.

BY CLAUDIA CASSIDY.
[Reprinted from yesterday's late Tribune.]
Sometimes opportunity is kind enough to knock twice, realizing that perhaps it was not your fault you failed to hear the first thump. Sunday night's repetition of the Negro Opera Guild's "Aida" came in this obliging category.



NEW YORK UNIVERSITY
TO HONOR ELLINGTON

well-blended and carefully-trained voices. The Federal Glee club's male chorus, with Mr. Myricks directing, sang "When Soft Voices Die" (Dickinson) and "Ave Maria" (Arcadelt). Joseph Lipscomb, tenor, was most pleasing in "Total Eclipse," from "Samson" (Handel) and Colebridge-Taylor's "Life and Death." The program was concluded with the massed opera chorus singing Burleigh's "Deep River," with William Myricks as guest conductor.

There were many greetings from outstanding citizens. Among these were Alderman Benjamin Grant, J. Richmond Johnson of the Cleveland Opera Guild; Cary B. Lewis, Mrs. Annie Malone, and those who could not be present in person sent messages. These included Kathleen Holland Forbes of the Cleveland Opera Guild; Governor Dwight Green, Jerene Macklin, A. N. Fields, Major C. Udell Turpin, Florence B. Price, Lucius Harper, and many others.

But the never-to-be-forgotten moment came towards the end of the program when Hon. Roger Farraday, representing Governor Green, presented the charter to Mary Cardwell Dawson, founder, organizer, and general manager of the National Negro Opera Company, Incorporated. It was history-making and cause for great rejoicing. So a reception followed at Poro where the artists, the officers and members, as well as the friends of the Opera Guild, had an opportunity to get better acquainted.

to entertain American soldiers Wyatt and Sidney Williams of the Red Cross and this correspondent. With Josephine on tour and an army swing band and seven acts of array talent.

Three-Way Stretch: Two leading ladies from the new Columbia film, *Something to Shout About*, relax in a dressing-room with a mutual friend. They are Hazel Scott, the Cafe Society piano humoriste, and Janet Blair (*My Sister Eileen*). The Afghan dog was a present to Hazel from Jack Oakie.

NEGRO OPERA GUILD GETS CHARTER; EVANTI THRILLS

JAN 31 1943
Wendell Phillips High school auditorium was well filled on Sunday afternoon when the Original Chicago Negro Opera Guild, Chapter 1, presented its inaugural program with Mme. Lillian Evanti, international coloratura soprano, as guest artist. It was an interesting and representative crowd, too. Many of today's musical celebrities, yesterday's popular artists, tomorrow's buds of promise, music lovers and patrons of the arts were there. Mrs. Priscilla Mayo, president of the Chicago Negro Opera Guild, and Mrs. Beatrice Fountain, secretary of the National Negro Opera Co., Inc., presided.

coloratura from Pittsburgh, sang "O, Doni Fatale," from "Don Carlos," and both were received with enthusiasm. Omega King, soprano, was unusually fine in her rendition of "Pace, Pace, Mio Dio." Her audience was most enthusiastic, too.

Theodore Charles Stone, baritone, sang "Aufenthalt" (Schubert) and gave an enjoyable presentation of Margaret Bonds' "The Negro Speaks of Rivers." Grace Tompkins offered the excellent accompaniment.

The guest artist, Mme. Evanti, was a rare treat to the eye as well as to the ear. She wore the act 3 costume of the opera "Traviata," with its frothy white lace skirt, hopped and rose-trimmed and its close bodice with its

jewels and many roses. She sang "A Fors e lui," from "La Traviata," with T. Theodore Taylor at the piano. Her audience thundered its enthusiasm and she responded by giving them a coquettish "Lesson with a fan" and that wasn't enough. The audience insisted on more and she sang "Estrellita" for them. And finally, this star of many operas both here and abroad, came out in smart evening clothes and made a most encouraging talk about the work of the Opera Guild.

The Federal Laredef Glee clubs, with William E. Myricks conducting, sang "Send Forth Thy Spirit," and the audience certainly enjoyed those organ-like tones and the beauty of the

JAN 31 1943
The reception was brilliant, too. Mrs. Priscilla Francois, in a lovely orchid chiffon, with accordeon-pleated skirt and darker corsage and girdle; Mrs. Mary C. Dawson in paprika chiffon; beautiful Lillian Evanti, in black, shimmering and giving her that sylph-like appearance; Mrs. Beatrice Fountain, in black with a picture hat trimmed in white ostrich, were among those who were striking gowns.

The officers of the National Negro Opera Company, Incorporated, are Mary Cardwell Dawson, general manager; Frederick Vajda, musical conductor; Daisy Lampkin, president; Beatrice Fountain, secretary, and Attorney George Lawrence, legal advisor.

The officers of the Chicago Negro Opera Guild are: Priscilla Mayo Francois, president; Essie Wilson, vice-president; Teresa

JAN 31 1943
JO BAKER ON TOUR
Josephine Baker has been up where she left off in Paris. Now fully recovered from her illness, she is back in the city, and her manager has just finished a successful management and short-term engagement in the city. Invited were Captain Samuel Coleman, Warrent Officer Carlyle Tucker, Donald

72a-1943

Joe Baker In War Zone; Is Still 'Tops'

The Informer
By KENNETH CRAWFORD

SOMEWHERE IN NORTH AFRICA.—(By Cable)—Josephine Baker, famous American star of the Paris music halls, was so amused by reports of her death that she giggled about them continually in the Red Cross club she was formally opening. Miss Baker said she had been ill for about two years but that now she was well and excited by the fact that she was taking her songs and her wiggle on a tour of army camps. She apparently had been suffering from tuberculosis.

Sidney Williams Is Guest
I learned more about Miss Baker's exile in North Africa from Sidney Williams, formerly of St. Louis Williams, who was directing Red Cross activity among Negroes in Africa, visited Miss Baker at the palace of Monlay Larbi.

"It was strictly out of the 'Arabian Nights,'" he said. "I have never seen such a place. Josephine had a whole part of the palace to herself. There were parades of servants carrying silver urns. I knew enough to take off my shoes and enjoy the hospitality."

The club that Williams opened is for Negro troops, but is open to white soldiers also.

Miss Baker sang, "Thanks for Everything," "Two Loves Have I," and "Mama, I Want to Make Rhythm." He said it was her first public appearance since Paris and her knees were shaking when she was introduced, but she wowed them.

Loves France
The story came out gradually. The American singer and dancer left her beloved Paris just ahead of the Germans. Among her friends was Monlay Larbi Kaifa of Marrakech, brother-in-law of a pasha of Marrakech. Monlay Larbi turned out to be a large gay man in a striped robe, with a turkish towel-like hood over his head. Miss Baker said she had been living at his home in Morocco since she left Paris.

"I couldn't leave French territory," she explained. "It would have been like leaving a sinking ship. I'm no rat."

Famed Tenor Directs Coast Guardsmen

Journal and Guide
Norfolk, Virginia



Although the course of training at the Coast Guard Training Station, Manhattan Beach, N. Y., is a tough one with a full schedule, recreation is not neglected. Dances and singing take up much of the leisure in the evening. Homer Smith, tenor of the noted radio 'South-ernaires' Quartet, is director of the Manhattan Beach Choral Society, composed of white and colored enlistees. He is shown rehearsing part of his group.

Also shown is James O. Lewis, another well-known Negro entertainer, who has charge of dancing and entertainment for the Negro personnel at Manhattan Beach.—(Official OWI Photo by Roger Smith).

Daily World
Atlanta, Georgia

Race Artists In Show For Troops

LOS ANGELES, Calif.—(SNS)—Outstanding among the special radio shows being beamed to our fighting men at all theatres of

war is the popular variety program, JUBILEE. MAY 5 1943
Fan mail from the service men reveals the fact that JUBILEE serves the entertainment require-

ments of all listeners. It's a series in the true sense of the word. It's not unusual to feature the great singer, Marian Anderson who has been acclaimed for having the greatest voice discovered in the last hundred years, on the same program with Louis Armstrong and his torrid trumpet. Such unique programming is not the brainchild of the Radio Section, but of the fighting men themselves, who send in their requests. MAY 5 1943

JUBILEE, as well as the many other programs scheduled by the Radio Section, can be considered a tailor-made program for the troops. With the exception of the studio audience, the programs are not heard within the bounds of Continental United States. Instead the programs are recorded. Then they are transmitted via short-wave to the various theatres of war. They are sent out from twenty-two stations in this country on thirty-two beams. This goes on night and day so the troops can receive the programs at convenient listening hours.

But the program doesn't stop there. Next the records are shipped via plane convoy and ferry command to the United Nations. Here they are transmitted from government and

privately-owned stations so the men can receive the shows on standard-band receivers. And here are some of the artists who have made the transcription trips on JUBILEE to our fighting forces throughout the world.

INK SPOTS WILL GO INTO SWANK BROADWAY SPOT FOR LENGTHY STAY

By BILLY ROWE
(Theatrical Editor)

JUL 10 1943

JUL 10 1943

NEW YORK, July 8.—The nationally famous Ink Spots, who have done it many times before, will do it again and become the first colored act to play an engagement at the swank Copacabana Club in lower Manhattan comes the end of the month. Set for an extended fling, the famous quartet will come here for a run for the first time in a long and checked career. Having just completed a most lucrative tour of the theatre district, the Spots will return to the Broadway circuit with a wealth of the race. Well equipped for their four and six week engagements, both stage and radio, the quartet, which has seen the pending engagement will be on along an indefinite one and is expected to stem the tide of the most popular drive a wedge that will in the hit the jackpot of future find other such performers with a unique rendition of the Copacabana Club, one of the most important night clubs in the city.

HEAVY CHALLENGE

As the first colored act to ever play the Copacabana, the Ink Spots are expected to play the Copacabana, which is expected to be a big move for the group. Important colored artists established a new group, the Paragon, at the opening of a new venue along the street of Times Square and one year of important theatrical activities for alone played the house six times

To Baker Sings 'I Want To Make Rhythm' To Open Red Cross Club

NEW YORK. — Josephine Baker, dancing and singing darling of the European continent, is wowing American soldiers on the North African front now.

The popular American Negro showgirl helped open the new American Red Cross club for Negro toughboys in North Africa last week and is now ready for a tour of Army camps.

In copyrighted story for the newspaper, Mr. Crawford reveals that Miss Baker was seized by reports of her arrival and giggled continually about them at the formal opening of the Red Cross club which is directed by Sidney Williams, a former St. Louis and Cleveland Urban League official.

Suffering from T.B. Crawford's story said. "Miss Baker said she had been ill for about two years, but that now she was well and excited by the fact that was taking her songs and her wiggle on a tour of army camps. She apparently had been suffering from tuberculosis.

"The story came out gradually. The American Negro singer and dancer left her beloved Paris just ahead of the Germans. Among her friends was Monlay Larbi Kaifa of Marakech, brother-in-law of a Pasha of Marakech, Monlay Larbi turned out to be a large, gay man in a striped robe with a Turkish towel-like hood over his head. Miss Baker said she had been living at his home in Morocco since she left Paris.

"I couldn't leave French territory," she explained. "It would have been like leaving a sinking ship. I'm no rat."

"I learned more about Miss Baker's exile in North Africa from Sidney Williams, formerly of Cleveland, where he worked for the Urban League." Williams had been directing Red Cross activity among Negro soldiers in England and North Africa. He had visited Miss Baker at the palace of Monlay Larbi.

"It was strictly out of Arabian Nights," he said. "I have never seen such a place. Josephine has a whole part of the palace to herself. They brought things and parades of servants carrying silver urns. I



JOSEPHINE BAKER



SIDNEY WILLIAMS

knew enough to take off my shoes and enjoy the hospitality."

"The club that Williams opened is for Negro troops, but is open to white soldiers also and Williams said more than half of his customers were whites. They preferred the Negro club, he said, because the natural sympathy existing between Negro troops and North African natives made it possible for him to get superior equipment on the local market.

Knees Shaking
"He said he found Monlay Larbi like many other rich natives, extremely conscious of the Negro admixture in their race.

"Miss Baker sang 'Thanks for Everything,' 'Two Loves Have I' and 'Mama, I Want to Make Rhythm.' He said it was her first public appearance since Paris and her knees were shaking when she was introduced by Andre Baruch, who served as master of ceremonies, but she wowed them. The band was a mixed outfit picked for the occasion from service bands.

"Josephine appeared as young and vivacious as in her 1st heyday, but said she was conscious of her 38 years. She was dressed in

a black and white polka dot evening gown with a white bodice and white fur jacket."

ETHEL WATERS

SANG TO TOP!

Ethel Waters is just as well known, perhaps, for her dramatic talents as for her voice, but to hear her tell it, she got the biggest thrills in her life singing songs from obscurity to fame on everyone's lips.

Miss Waters, who is starred with many others in "Tales of Manhattan" at the Star Theatre, Sunday, Monday and Tuesday, June 6, 7 and 8, likes to reminisce particularly about three ditties she thinks will be associated with her name "Long After I'm Gone"; "Remember Dinah," "Stormy Weather" and "We're Having a Heat Wave?"

"I was given a silver loving cup once for having introduced no less than fifty song hits," Miss Waters recalls.

Philadelphia, Pa. Cafe Society Stars Dancer Pearl Primas

NEW YORK—Miss Pearl Primus, young dancer, is receiving enthusiastic reviews on her current appearances as the first colored dancer introduced at Cafe Society, Downtown.

Miss Primus has studied dancing only for a few years but was also studying for her Master's in psychology at Hunter College at night.

Rochester-Benny Team Is Unique In Theatrical World

Norfolk, Virginia

Journal and Guide

man's gentleman. At Roch-ester steals a scene and there, it's all the same to Jack. He steals a few from Rochester! Sidney Lanfield directed "The Meanest Man in the World," and the cast includes Patricia Lane, Helene Fortescue Reynolds, Edmund Gwenn and Anne Revere.

Journal and Guide Norfolk, Virginia

chester and Benny is both classic (deriving from Carlyle) and democratic, in the American sense. Although Benny is no hero to his valet, neither is he a villain. And if Rochester, the gentleman's gentleman, isn't much of a help, neither is he a very serious hindrance. So, in effect, the arrangement is a nice cosy one, in which the distinction between master and servant is practically non-existent. Rochester calls Benny, "Boss," and that's just about as far as the thing goes.

HOLLYWOOD, Cal.—About six years ago, a dark-visaged, gravel-throated man named Eddie Anderson walked into Jack Benny's life, and the pair have been inseparable since. Eddie Anderson is Rochester, of course, and he is around to plague his colleague as usual in Benny's new Twentieth Century-Fox comedy, "The Meanest Man in the World," the film based on the play by George M. Cohan.

Jack Benny has gone, professionally, so has gone Rochester. On the radio, and in the movies, Rochester's fortunes have swelled with Benny's. Originally, Rochester was a Benny "stooge," another radio voice in the large gallery of characters on the Benny show. But his brash and irreverent valet to Benny's timid and uncertain master caught the public fancy, and talent did not rest. To-day, Jack Benny and Rochester are what, in the old days of vaudeville, would have been called a team.

CLASSIC ARRANGEMENT
The relationship between Ro-

Negro Musician On Staff Of American Theatre Wind

By CARL DITON
NEW YORK CITY, (ANP) — The American theatre, a national organization that is working to increase production and to improve morale during the stress of the present world war, employs a Negro musician on its staff. This name is Lilian Pinckney. Mr. Pinckney's active duties are accompanying, arranging, kado. With this background he is competing and coaching 20-minute shows that are staged in the larger defense plant cities with- in a radius of 200 miles. He is originally from Augusta, Ga., where he was a student at Walker Baptist Institute. From there he went to Bos-

ton where he finished the English High school, and was a student in the de- partment of the England Conservatory at New York University.

He spent several years in the entertainment world in Paris, London and Berlin, and was one of the three rehearsal pianists who helped to round into shape Bill Robinson's famous "Hit Mi-

From there he went to Bos-

Highlights of Robeson as Othello

Afro-American
Baltimore, Md.



OCT 16 1943

Paul Robeson's much-discussed interpretation of "Othello," in which he portrays the role of the misguided Moor, in an otherwise all-white cast, is playing a two-week, pre-Broadway engagement at the Shubert Theatre in Boston. Pictured in photograph above Othello, Averyell Harris as Brabantio, and Uta Hagen as Desdemona, the wife of Othello, are shown in a scene as the plot of the Shakespearean tragedy begins to unfold.

A Genius and the People Merge at Shubert in 'Othello'

Daily Worker
New York, N. Y.

By Mike Gold

It was the greatest "first night" Broadway has seen in many a year.

Paul Robeson in "Othello" proved an event that packed the Shubert Theatre from pit to rafters with an eager, tumultuous and deeply stirred audience. The famous theatrical alley out-

de the Shubert heard for the first time the cheers that follow Paul Robeson wherever he moves his many worlds. Yes, it was a glorious triumph Robeson and for the American

Most Broadway first nights attract an audience that almost makes a profession out of being seen at such evenings. It is the carriage trade of New York, and it really doesn't speak for the nation.

I have been present at evenings where this plucked audience broke into spontaneous cheering and thus furnished the cachet for another theatrical success.

But Paul Robeson's first night audience consisted of a more universal humanity and its applause was not that of a clique. This was the American people greeting Shakespeare. It reminded one of the great days in New York when the people formed torchlight processions for Shakespearean actors like Macready and Booth, dragged their carriages through the streets, and fought bitter street battles over their respective merits.

Rubbing shoulders with the stock market dukes and black market barons and their expensive women the other night were the people. Accounting clerks and merchant seamen of New York. Lady welders and housewives and well known trade union leaders. Fur workers. Stenographers. Chefs. Carpenters. House painters. Hundreds of erect, clean young men in army or navy uniform.

A large delegation of professors and students from Princeton, N. J., was identified for me by my wife, a former teacher there. Paul Robeson grew up in that academic town where his father was a minister for years and Princeton is proud of him. Dozens of young naval officers, many famous American actors, authors, musicians, painters and sculptors were also present. There was a group of British sailors present. Some Hindu and many European refugees.

I would hate to name the labor-white America has done his people baiting appeasement millionaire I saw among the illustrious gathering. He was sitting in the midst of some dark, handsome, eager faces that came from Harlem.

AN AMERICAN AUDIENCE

Yes, all America was there in Paul Robeson's audience. Not just white America, but Negro America too, proud of its greatest son. Not just intellectual, middle class or millionaire America, but America of the common man and his common ideal that survives all the race chauvinists, the money-hogs and the fascists.

The American stage has been going through one of its most sterile and uninspired epochs. Not one great new playwright has ap-

peared in five years unless you agree with pollyanna-Saroyan that he is boy genius.

Outside of one or two sincere if shallow war plays, the New York stage is unworthy of this present hour of national peril and world transformation.

It is a Coney Island where the leg show prevails, and where musical comedy is all that comes out of the American soul.

The stately moral grandeur and profound human tragedy of Shakespeare are more fitting in a time when American boys are dying in Italy and the South Pacific, and when the fate of our children's children is being decided at the Moscow conferences.

But Shakespeare can only be interpreted by actors with souls large enough to receive and transmit his complex universe.

Thus, not many more great Shakespearean actors are produced in any one generation than are great poets or playwrights.

A GENIUS FOR PEOPLE

Paul Robeson has placed himself into that immortal company of tragic actors where shine the names of Burbage, Kean, Booth, Macready and an Ira Aldridge.

With his singing, Robeson had won a place in the cultural life of America as our first true "People's Artist."

Now, with "Othello," the theatrical critics say that Robeson has restored dignity and power to the shabby commercial stage.

It is true. It is true that this Paul Robeson is the greatest personality in America today, the richest force for American democracy and art.

It is true that he has repaid America with vast treasures of heroic art and culture for the evil

It is true that Paul Robeson is a great figure who unites Americans in a bond of art and democracy as sets them to cheering as they did in the Shubert Theatre on the first night of "Othello."

Misplaced Credit

Dear Sir: In your drama review in The Nation of August 28 an amazing error was made. Discussing the Negro as a basis for folk drama, your editor said: "In 'The Green Pastures' Marc Connelly created a charming extravaganza based on Marc Connelly's conception of the Negro's idea of Heaven."

I should like to point out that "The Green Pastures" is merely Marc Connelly's adaptation of Roark Bradford's

used

DANCE

Nation

NEW YORK, N. Y.

ATHERINE DUNHAM is an anthropologist-dancer who went to Hollywood, but her current program at the Martin Beck Theater suggests the sequence in reverse. Her "tropical revue" is high-toned hot-stuff, and it goes over with an audience that gets

My abject apologies to Mr. Bradford for a quite inexcusable lapse of memory. I am doubly ashamed because I too am extremely annoyed when the credit for a good piece of work goes to the adapters and producers rather than the creator.—M. M. I

translates into the realm of the stage Birmingham and movie. I realize the public cannot be blamed for not knowing this when little recognition and billing has been given Roark Bradford, but surely the literary editor of The Nation should be better informed. And for her information and delight, I recommend "Othello" to her.

Two little credit has been given Mr. Bradford and his "O! Man Adam" an "His Chillun" (published by Harper and Brothers in 1928), on which Marc Connelly's play was based. The book supplied a well-worked-out idea of charm and originality, which Mr. Connelly

HERMIONE W. ADLER

HONORING THE MEMORY OF A GREAT ACTOR



Members and guests of the Players Club place a wreath on the statue of Edwin Booth in Gramercy Park commemorating the 110th anniversary of the actor's birth. Left to right: Roland Kirby, Harold McGee, George Christie, Ray Vir Den, Albert G. Andrews, Samuel Hopkins Adams, Margaret Webster, Paul Robeson, Uta Hagen and Jose Ferrer.

Howard Lindsay, who portrays Russell Crouse, producer and co-written by Edmund Kern, a Shakespearean actor of the nineteenth century, to the club saying that "It seems fitting that it should be housed in a home where such things are loved, honored and respected."

The club, which was once the home of Booth, has held ceremonies in honor of the celebrated artist since Nov. 13, 1918. About fifty members attended yesterday's commemorative exercises which culminated with the placing of a wreath by Margaret Webster, director and actress in the current revival of "Othello," on the Booth statue in Gramercy Park.

Miss Webster, who is said to be the third woman in the club's history to be permitted to enter the clubhouse on any day except New Year's presented a framed letter

Jo Baker Loses Voice

At Big Algiers Concert

AUG 21 1943

AUG 21 1943

Defender

Chicago, Ill.

ALGIERS.—Appearing before a packed house including such notables as General Charles DeGaulle and other Fighting French leaders, Josephine Baker, internationally famous Negro singer, lost her voice in the middle of her performance at the opera house here last weekend.

Some 2,000 people were jammed into the concert hall for the gala occasion. The program was being broadcast and listeners throughout the world could hear her via short wave.

Miss Baker got a tremendous ovation on her appearance as she began her songs. But then the rich voice of the St. Louis-born singer, who was the toast of Paris and the continent for years, suddenly became weaker and weaker.

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She stopped suddenly and began crying. She apologized for her hoarseness, which was due to her overwork in the past three months of constant touring and entertaining of thousands of Allied troops in North Africa.

Instead of singing, she continued but spoke her famous repertoire of songs including "Jai Deux Amours Mons Pays et Paris" (Two Loves Have I, My Country and Paris).

CHICAGOAN MEETS JO BAKER IN CAIRO

CAIRO. — Peter Pollack, former popular director of Chicago's South Side Community Art Center, spent an evening with world-famous Josephine Baker during a recent visit here recalling old acquaintances in Chicago.

An American Red Cross release from Pollack, now a Red Cross worker in Persia, told of the meeting of the two. Miss Baker exclaimed:

"Oh, how is everyone on the Chicago Defender? I hear Mr. Abbott died and the paper wrote that I too had died."

She laughed and said, "Please tell my friends back home I am very much alive, that I am working on radio broadcasting to the troops. I go out to the army camps wherever there are American boys."

She then added: "Some day soon Paris will be free again, and these boys will be back home but right

now they are here. They seem to like what I am doing and I am glad to do it for our country."

Sings in Desert

Pollack asked her whether she would be coming back to America and she replied, "No, not while the war is on."

The former Chicagoan tells of his visit:

"She came up the stairs to the terrace of the hotel surrounded by civilians and military officials of the Allied forces, whom we could see were listening intently to something she was saying and the force of her personality made itself felt to the cosmopolitan crowd on the terrace and in the garden."

"She had been out to the camps in the desert entertaining the American troops practically all day, and they had cheered her to an echo from the Sphinx to the Pyramids. Here she was late in the day entering Sheppard's hotel as composed and chic as though she had just come from a beauty salon."

"I was introduced to her by one of her old friends from Paris who is now with the Red Cross."

"She accepted the magnolia blossom I offered her with a beautiful gesture of simple graciousness. As I mentioned Pauline Reed, Langston Hughes and other mutual friends, she was visibly pleased to be reminded of these charming people she had met in her Parisian days."

"I was sorry I had to leave Cairo and couldn't accept her invitation for another visit the following day. Her parting words were, 'Be sure and tell the people in Chicago that the Negro men in the Mid-East are fine soldiers, and I am proud to see them perform their work so ably.'"

Pollack flew from Cairo to the Persian Gulf where he is assigned to work with America's troops who keep open 'The Burma Road to Russia' despite temperatures of 150 degrees and other hardships which would make lesser men cry and give up in despair."

Reflections on (Run Little Chillun's) Failure

World-Telegram
New York, N. Y.

Music-Drama Was Rare Aesthetic Treat

By BURTON RASCOE.
The demise of Run Little Chillun after 16 performances was a distinct disappointment to me; for Hall Johnson had got hold of one of the few original ideas that have been played in the theater in the past much the same as that of

implications that Mr. Johnson influenced in your reception of the play by the parts in straight dialogue, which I believe were truly dialogic, to some, largely through the medium of the in-unfortunate direction of the

players who had the roles of did not to the embarrassment of Jim, Sulamal, and Brother Mr. Johnson, go all out for the Moses.

The dialogue of these three was inexpert at best, but it might have been delivered with more telling effect if the director had been more resourceful. But these "straight" parts in the drama were merely skeletal material, the deficiencies in which were (to my mind) completely compensated by the drive of the main theme, as set forth so magnificently in the climaxes of the first and second acts.

Backstage Situation.

The music-drama might, indeed, have held out and gained in popularity (the production was a tremendous success on the Pacific Coast) had it not been for backstage bickering and disputes which led to the dismissal of the director—a situation which so lowered the morale of the cast (already lowered by a disappointing critical reception) that, when I visited the show again about a week after the opening, all the spirit had gone out of most of the members of the all-Negro cast and the wild and voluptuous voodoo orgy, which had made the play on the opening night so exciting, was listless and mechanical.

That, of course, is a limitation of Run Little Chillun. It can only be played by an all-Negro cast, and it can only be effectively played by Negroes who are superb singers like the Hall Johnson Choir, the members of which tend to let down, except while they are singing, when the audience is small or unresponsive or when there are any other factors that tend to lower their spirits.

Thrilling Evening

Negro actors, so I have been told, are natural actors, like children (unless they have had long experience on the stage, which most of them have not) and, like children, they let down easily and give bad performances, when their enthusiasm is spent or their interest in what they are doing wanes.

I never had a more thrilling evening in the theater than at the special invitation performance of Green Pastures which preceded the formal opening, and I never had a more disappointing evening in the theater than that when I took a friend to see the play some months afterward. It simply was not the same play; it was only the ghost of it.

But, I insist, done right, Run Little Chillun is a great, intellectually as well as aesthetically. It is so challenging in its social implications that I was greatly surprised that the parlor pinks and left-wing intellectuals

play and that the Commies did not demand that all party members in good standing attend the play under pain of expulsion. For the basic theme of Run Little Chillun is that the kind and form of religion that now generally serves the spiritual needs of the Negro race in this country is one that has been imposed upon them largely by the economic conditions in which the Negroes have been forced to live—that the very manner in which the more underprivileged Southern Negroes have adapted these religious forms to fit their needs—an adaptation that seems " quaint" and "amusing" to sophisticated whites—is itself an earnest of the spiritual starvation that is a concomitant of the material ignominy of the lower class of Southern Negroes (and of Tobacco Road whites).

In Run Little Chillun, Mr. Johnson has dramatized that phenomenon wherein protests are made against an extremely narrow Protestantism of Southern Negroes by cult leaders who offer the Negroes a new and more colorful form of worship. Some of these cult leaders, of course, are simply charlatans; but some of them are convinced of the divinity of their inspiration and all of them succeed in attaching to themselves a certain number of followers. Mr. Johnson tells me he is working on another play on the same theme. I wish him luck.

Bway Sold on Afro-American

Dunham Review

NEW YORK.—An instantaneous surge to the box office, coupled with great audience enthusiasm, has influenced S. Hurok to prolong the engagement of Katherine Dunham's "Tropical Review" at the Martin Beck Theatre until further notice.

Re-adjustment in the company's tour will have to be made since the New York run was scheduled to last only two weeks. Also it is expected that new numbers will be added to the review as the run progresses.

One of these is "Pink Scene" with music written especially for Miss Dunham by Aaron Copland. Duke Ellington and Ernest LaMarca, Cuban composer, have composed numbers for the Dunham troupe, which may be included in the second edition, contemplated for next Spring.

The review is being shown nine times a week, every evening and Saturday and Sunday afternoons.

VARIETY ENTERTAINMENT SPICES LIFE IN DOWNTOWN CAFE SOCIETY

Courier
Pittsburgh, Pa.



Downtown Cafe Society, from whence Lena Horne and Scott catapulted to fame, continues its form of variety entertainment with such stars as pianist with Andy Kirk, several months ago, and Aubrey Pankey, classical singer, and Pearl Primus, interpretive dancer of African tribal patterns.—Billy Rowe Photos.

Katherine Dunham Invades

Defender
Chicago, Ill.

Broadway With Unique Show

NEW YORK.—Katherine Dunham, in a tropical revue ranging from primitive rituals in Melanesia to boogie-woogie, will begin a two-weeks' run at the Martin Beck theatre this Sunday evening under the auspices of S. Hurok.

Miss Dunham's theatrical jaunt through torrid zones will be accompanied by a rhythm orchestra of 16 musicians, West Indian drummers, boogie-woogie pianists, a singing chorus and her own dance company. The production, which makes its first appearance on Broadway, toured in the northwest last spring. It has decor and costumes by John Pratt, various music by Paquita Anderson, Earl MacDonald and

Mead Lux Lewis among others, and Albert Arkus conducting the orchestra. The choreography is by Miss Dunham. Members of Miss Dunham's company include Roger Ohardieno, Tommy Gomes, Laverne French, Lucille Ellis, Lavinia Williams, Syvilla Fort, Claude Marchant, Lenwood Morris, Vaneye Aikens, Andre Drew, Lawaune Ingram, Maria Montiere and Ramona Erwin. Performances will be given every evening including Sundays, with matinees on Saturday and Sunday. The second hand settings were estimated at a cost of \$20,000. Stagehands who received double and triple time on occasions when they were required to work overtime, are said to have constituted the major cost. Other extra costs included transportation to and from

California of many of the actors. Producers guaranteed payment of \$2,500 plus a percentage, to Clarence Muse, brought on from the coast to supply music to the Negro drama.

A FELLOW CALLED "LUCKY" SCORES ON THE COAST WITH HIS ORCHESTRA AND ENTERTAINERS

Courier.
Pittsburgh, Pa.



AUG 21 1943



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For the first time in several years, Lucky Millinder and his orchestra are on the Pacific Coast. Playing the Casa Manana in Silver Lake, Calif., Lucky and his crew are creating quite a stir with Coast music lovers. The above photos depict an idea of a day with Lucky Millinder.

Left: Rhythm is the thing and Frank Humphries, high note hitting trumpet man, gives out with the syncopation.

Upper center: This photo shows a typical crowd that gathers to the Casa Manana every night.

Lower center: Playing at the Hollywood Stage Door Canteen, Lucky chats with Actor Basil Rathbone and a group of boys of the armed services.

Upper right: Soldiers presented the maestro with a Japanese flag captured somewhere out there.

Lower right: Billy Bowen, clarinet, and Ernest Purce, alto sax, are the leadoff men in the show.



Journal and Guide
Norfolk, Virginia

REHEARSE FOR "CAERMEN JONES"—This scene, taken during rehearsals of "Caermen Jones," adapted from the famous Bizet opera, "Carmen," for presentation by an all-Negro cast. The show opened recently in Philadelphia where it was widely

acclaimed and has been moved to New York City where it is to open soon. Eugene Loring, noted young champion prize fighter, and Micaela has become a night club singer. While much of the plot remains unchanged, Don Jose Spanish corporal of dragons

Katy Dunham Gives Show At Camp Shant

NEW YORK CITY (Katherine Dunham and her "Tropical Revue" company of dancers, musicians and singers, currently playing at the Martin Beck Theatre staged a volunteer "night-off" performance for USO-Camp Shows at Camp Shant, Orangeburg, New York, Saturday, October 14.

Miss Dunham started dancing when she was eight and by the time she entered the University of Chicago she had appeared in recital in numerous dance groups which she organized and produced. At the university she majored in anthropology with special at-

Journal and Guide
Norfolk, Virginia

attention to studies on the dance as a primitive social manifestation. In 1935-36, on two Rosenwald Foundation Fellowships, she spent a year and a half in research in the West Indies, living among the people of Martinique, Haiti, Trinidad and Jamaica and learning not only how they danced, but why. The results of this research she incorporated in her master's thesis; in articles for art and anthropological books and magazines; in a nationwide lecture

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Miss Dunham made her Broadway debut in 1940, in 13 consecutive Sunday night concerts. She also played Georgia Brown in "Cabin in the Sky" on Broadway and has made two films: "Star Spangled Rhythm" and "Stormy Weather."

"Carmen" In for Long Run; Rides Herd on Broadway

[Editor's Note: "Carmen Jones" sufficiently important a production to give its readers more than one review and so pressed into service the distinguished author, director and actor Owen Dodson, who is the pride of Yale University's Drama School and more recently Dramatic Director at Hampton Institute and member of the Navy. He gives you his reaction to the now much discussed and raved about musical hit which has revolutionized operatic scores.]

Peoples Voice

New York, N. Y. By OWEN DODSON

To get it all straight at the beginning, "Carmen Jones" is a rich, amazing experience. It is light, gay, sad, moving. "Carmen Jones" would be a star in any season anywhere but in this foggy season it is a constellation. I don't know exactly when the professional theatre first realized that Negroes would enrich Broadway with their free style, prodigal laughter, full-bodied voice, and flowing rhythms, but I suppose *Shuffle Along* was the first big all-Negro hit. From *Shuffle Along* to *Carmen Jones* is a long, long stretch of land but *Carmen Jones* is "the fullness and the hallelujah."

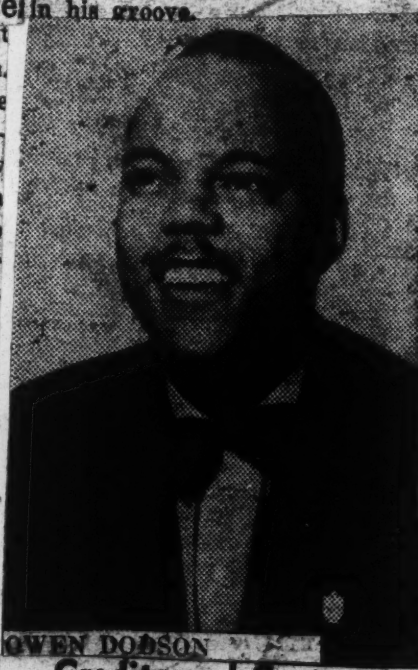
Negroes have always resented "niggerism" on the stage and in the radio and in the motion pictures. In almost every show with Negroes we have been embarrassed and ashamed that we have been shown only as grinders, black-faced red-white-lipped foolsters, Uncle Toms and Daddy Graces. When Gertrude Stein and Virgil Thomson decided to use Negroes in *Four Saints in Three Acts* they were being used as artists as well as for their racial distinctiveness. *The Swing Mikado*, *La Belle Helene*, and *Swingin' the Dream* were minor examples in the right direction because they were striving toward a form to be exploited by Negro entertainers who had been unable to find suitable material for too many seasons. *Carmen Jones* is the fortunate climax of this idea of putting Negroes in new treatments of the classics. It is a matter of special delight that it is so superbly successful, but the time is at hand for writers to produce striking original, first-rate material for our

The story of the classic *Carmen* is transparent to a Southern town where a parachute factory is located. Carmen is one of the workers there and swears she will love no man who isn't hard to get but falls temporarily in love with Army man Joe. Complications pop-up when Cindy Lou, Joe's sweetheart, realizes what is happening to the man she loves. After Carmen has scrapped and shouted her way through a day in the factory she is sent to the guardhouse by the Sergeant, via Joe. Well, Carmen wiggles her hips and bats her eyes and Joe is completely hers. When Joe keeps a date with her at Billy Pastor's Cafe, he is involved in a fight with Sergeant Brown and accidentally kills him. Carmen persuades Joe to leave town and when he goes off to Chicago picks up with boxer Husky Miller, and ditches Joe, now a fugitive. Cindy Lou begs Joe to come home and see his dying mother and leaves after swearing to come back for Carmen. Joe gets back the night of Husky's great fight determined that Carmen shall love him again but she holds on to Husky. Joe, desperate and seeing what a tramp he loves, stabs her. As he bends over her body the crowd in the stadium cheers wildly—for Husky.

Muriel Smith as Carmen is an exciting new personality in our theatre. From her first hip-swinging entrance to her defiant death she is brassy and tart in a fresh and gleaming way. Carlotta Franzell as Cindy Lou stopped the show more than once with her simple, wholesome portrayal of a girl done wrong. She has a peculiar kind of pathos and a kind of spiritual light that give her performance distinction. Luther Saxon as Joe is graceful and pitiable. He makes Joe believable and creates a character vibrant and whole. All the other performances are

good and Jack Carr's virile and callous Sergeant Brown mentioned as well as Glenn Bryant's Husky Miller. The Bizet music arranged by Robert Russell Bennett is neat and curiously secure in spite of the new idiom. The dances are light and witty and spontaneously conceived as telling and integral footnotes. The settings by Howard Bay are lavishly appropriate and give the play a self-contained and rarefied atmosphere. Raoul Pene du Bois comments on the proceedings with a brilliant display of amazingly beautiful and fabulous costumes. I cannot describe the kind of visual and emotional reactions this production aroused in me, but I do say that this experiment is an experiment no longer but an exquisitely accomplished fact. It is as certain to enchant you as it is to make Jimmie Minaret turn over in his groove.

The justly earned curtain calls were aborted. Evanti, who sung in England, France, Italy, Germany, and most of the South American countries, was the focus of interest of this performance, and for her poise and grace in addition to the liquid beauty of her sensational voice are things not soon forgotten.



OWEN DODSON

Credits and Cast

Billy Rose presents "Carmen Jones" by Oscar Hammerstein II, based on Jellhae and Halevy's adaptation of Prosper Merimee's "Carmen". Music by George Bizet; staging, lighting and color schemes of entire production by Hassard Short. Libretto directed by Charles Friedman. New orchestral arrangements by Robert Russell Bennett. Settings designed by Howard Bay; costumes by Raoul Pene du Bois; choreography by Eugene Loring; choral direction by Robert Shaw and orchestra conducted by Joseph Littau.

THE PRINCIPALS

Corporal Morrell... Napoleon Reed
Cindy Lou... Carlotta Franzell, or Elton Warren

Opera Company Scores Hit In Performance Of 'Aida'

Defender Chicago, Ill. By GRACE W. TOMPKINS (Defender Music Critic)

WASHINGTON, D. C.—The setting for a first All-Negro performance of Verdi's opera "Aida" presented by the National Negro Opera company here Sunday was beautiful Water Gate on the banks of the Potomac river. The long vista of stone steps that lead down to the grassy plateau at the water's edge supplied seats for thousands of eager spectators, and the chairs on the grassy level seats for thousands more.

An estimate of 20,000 music lovers heard the celebrated performance. Evanti in the role of the tragic Violella. To the role of the delicate interpretation that made one forget the sordid character of Du-mas' Dame Aux Camelias. Young Joseph Lipscombe played the

or with operatic technique. The National Symphony orchestra, under the direction of Maestro Erick Vajda, offered excellent support to the singers. The chorus was well trained and the ensemble singing sparked. Highlights of the performance were Evanti's aria in Act I, Ah Fors Lui, whose exquisite poignancy left the audience speechless, and her duet with Germont, man in the role of Charles Coleman. A young singer, Ruth Logan, heard in the part of Annina, evinced a voice of true operatic proportions, but the role offered little opportunity to display it. The ballet was interesting but not up to operatic standards. The final curtain was raised by an unforgettable incident. As the audience thunderously applauded the final tableau, a plea was made for the purchase of tickets to a repeat performance, and the efforts of the artists to respond to their

Jack Carr
Luther Saxon or
Napoleon Reed
Muriel Smith or
Muriel Rahn
Cozy Cole
June Hawkins
Jessie Russell
Edward Lee Tyler
Dick Montgomery
Glenn Bryant
Ruth Crumpton
William Dillard

UNCLE SAM'S BOYS ENTERTAINED



Defender
Chicago, Ill.

When George Hudson's orchestra entertained more than 500 soldiers of Jefferson Barracks, Mo., at the Castle ballroom in St. Louis, several persons had quite a hand in assisting the affair. The ballroom man, George Hudson, Sam D'Organstino, operator of the Playhouse, presented a hand-wood Press studio. ing the affair and several others did their bit. Left is Pvt. William Kennedy who received the award for Sgt. Joseph Mack, who named the dance a "Midsummer Gypsy Party," but was unable to attend for military reasons. George Hudson, Sam D'Organstino, operator of the Playhouse, presented a hand-wood Press studio.



THE QUINTET FROM "CARMEN JONES"
Bizet has been refired, not warmed over.

Graphic House



Eileen Darby-Graphic House

THE TADOR SCENE

It's a scene from...

factory. The Don José who wins her, loves her, loses her and kills her is a harassed M.P. corporal named Joe. The Micaela who loves and loses him is country-bred Cindy Lou. The triumphant bullfighter Escamillo, who steals Carmen from her soldier, is a towering prize fighter, Husky Miller.

No hint of Spanglish. No highfalutin of opera, clings to these people. Oscar Hammerstein's lively book uses straight Negro idiom, finds room—and here *Carmen Jones* strikes out boldly for itself—for a pulsating Negro gaiety. Not into Lillas Pastia's dim tavern, but into a packed and glittering night spot, does Husky Miller make his first royal entrance. Instead of

hiding out in a smugglers' den, the Carmen book & lyrics by Oscar Hammerstein II; Jones crowd cavort and click their heels produced by Billy Rose) turns the opera at a swanky Negro country club. That Sir Thomas Beecham once called Hammerstein's lyrics are as right and "the sturdiest oak in the operatic forest" renovating as his book. The seductive into the most brilliant show on Broad-*Seguidilla* becomes *Dere's a Café on de* way. If Bizet's *Carmen* and the all-Negro *Corner*; the Quintet turns into *Whizzin'* *Carmen Jones* live, artistically, on different *Away Along de Track*. Carmen gets a sides of the railroad tracks, they never-load of Joe, and her famed flirtatious-etheless represent the shortest distance be-*Habanera* becomes *Dat's Love*:
One man gives me his diamon' stud
An I won' give him a cigarette.
One man treat me like I was mud
An what I got dat man c'n get.

The new words for the *Toreador Song* make the only bull—they are no match for old associations. You can only smile when, instead of *Toreador, Toreador*, you hear:
Stan' up and fight until you hear de bell
Stan' toe to toe,
Till blow yer horn!
Keep punchin' till you make yer punches tell,
Show dat crowd whatcher know!

As a production, *Carmen Jones* is drenched in light and smeared with color, yet leathery and twilit. Its choreography (arranged by Eugene Loring) sometimes falters, but at its best—in the hot dancing at the night spot—it is sensational. Its singing, lightweight by operatic standards, is attractive for Broadway. (To preserve voices and play the roles on alternate nights, there are two Carmens, two Joes, two Cindy Lous.) The acting is remarkably ingratiating for performers who are new to the stage. One of the *Carmen* and tossed upon a stage. One of the *Carmen* (Muriel Smith) used to clean film in Philadelphia, while the six-foot-five

Count Basie Rushes T. D. for Film-Making Honors

HOLLYWOOD—Count Basie is rated, along with Tommy Dorsey, as the leading film-maker among big bands, having completed musical scores in six filmicals in one year. Choo Choo completed "Top of the Town" for Man. Before leaving Hollywood for Man. featuring the new kid star, Walter Pate, with Basie at the

Donat O'Connor, and "Crazy House," featuring O'Neil and John, for Universal. Basie's rhythm section, featuring drummer Jo Jones, guitarist Freddie Green, and Bassist Walter Pate, with Basie at the

iano, magnified the camera in for close-up on all three pictures. Vocalist Jimmy Rushing also gets a lot of screen time for his stellar song delivery.

SEP 4 1943
"Stage Door Canteen" United Artists film, features the Count as one of the top six bands in the country. Also current on the silver screens are Columbia's "Reville with Beverly" and Republic's "Hit Parade of 1943" both featuring long Basie sessions.

Picture exhibitors report that the Basie band is the top drawing card for both pictures in many theatres, and in many cases they are featuring the Count's name above those of all the other stars including Sinatra.

SEP 4 1943
During his three-month Hollywood stay, the Count and his band appeared on three "Command Performances" and three "Jubilee USA" broadcasts. These repeated shortwave appearances were results of a request bombardment from overseas.

Journal and Guide Norfolk, Virginia



New Queen Of The 88 Keys



Daily World
Atlanta, Georgia

Latest product of the growing crop of piano stylists is charming Gladys Stackhouse, whose tuneful manipulations are being well received in New York City these days. She is the management of Cliff Martinez and has been doing all right for herself.

NEW GLAMOUR GIRL—

Judy Carol, glamorous new California "find" who was recently picked up by Lucky Millender's orchestra while the Millender combine was touring the West. The lovely new singer, shown here in two glamour poses, was recommended to Millender by Eddie "The Hawk" Anderson, the movie comedy king.



PAUL ROBESON AND THE THEATRE GUILD

Defender
Chicago, Ill.
Paul Robeson's "Othello" on Broadway has been greeted with the greatest of enthusiasm by most of the New York theatrical reviewers. Such terms as "indescribably magnificent" and "one of the greatest of all Othellos" have been used to describe his performance.

For us, although we have had the pleasure of viewing this magnificent spectacle, the performance of Robeson is not only drama, it is history.

Robeson has established a great precedent. He has come to Broadway as protagonist of art, untrammelled and free from the limiting bonds of racial prejudice. He has proven that the Negro artist when freed from these un-American fetters stands on a par with those of any other racial or national group.

We believe that the war itself has been largely instrumental in bringing Mr. Robeson in Othello to Broadway. We believe that it is an indication of a changing America in which the forces of progress, the anti-fascist, anti-segregationist and anti-jim crow elements of our country, have rolled back reaction.

The Theatre Guild is to be highly complimented. Letters should be written to them from all sections of the country commending them for their courage. We say this despite the fact that their act is consistent with the highest traditions of Americanism. For some of the anti-fascist forces to follow consistently the pattern of Americanism as laid down by Jefferson, Jackson, and Lincoln, is not an easy thing. They themselves have been touched here and there by the corroding force of racial prejudice. They must be encouraged to pursue this line which alone leads to the unification of our country and unity in its American manifestations.

Othello is drama, drama raised to an unsurpassingly high artistic level, but it is also politics, for today there is no art which does not impinge itself upon our politics.

The theater and the moving picture are weapons of the people against fascism. Where they produce a "Gone with the Wind" or "Birth of a Nation" they become weapons for the enemies of America.

We salute Paul Robeson. We salute Margaret Webster. We salute the Theatre Guild. American art is marching against the forces of reaction.

Muriel Rahn Quits "Carmen Jones" Cast

Baltimore, Md.
NEW YORK. — Muriel Rahn, who shares the title role in "Carmen Jones" with Muriel Smith, is leaving the cast of the hit musical this Saturday night because of grievances against the producer, Billy Rose.

Miss Rahn claims that Rose has failed to live up to his agreement to grant her equal exploitation and publicity breaks, and has refused to give her the raise in salary which he promised her if the show was a hit.

Moreover, Miss Rahn has found herself carrying the bulk of performances of the production because of Miss Smith's continued illness from laryngitis. Miss Smith having become ill for the third time since the show opened in Philadelphia on October 18.

Miss Rahn was on Broadway a last season with the Lunts in "The Pirate." She will return to concerts after a brief rest.

Carries Entire Show
During the Boston run, Miss Rahn carried the show for the last twelve performances in the Hub City. All this week, Miss Rahn will probably be forced to do every performance because of Miss Smith's illness.

Perhaps the greatest grievance Miss Rahn has against Mr. Rose is the fact that he consistently failed to publicize her because she had no "Cinderella angle" and was not "discovered" while engaged in a menial chore.

She has a large professional theatre and concert background which she was told was no "news value."

To Resume Concerts
She feels it is high time that colored artists be judged by their experience, training and ability instead of whether they sprang from boot-black stands, stevedores, stockyards, or "crap games," as one critic said when referring to the "Carmen Jones" cast.

On Hand For Big Opening

NEW YORK—One of the bands which has always made a practice of breaking things regardless of whether they're records or precedents, Count Basie and his men of music did it again when they opened at the Lincoln hotel last Friday evening. The first colored band ever to play the spot, patrons attracted to the opening were also more numerous than on any similar occasion.

Reservations had been sold out for three weeks in advance, and the rain which began around dinner-time failed to dampen the crowds spirits or stop their attendance. Among the many celebrities who turned out to pay homage to the Count were Lena Horne and Duke Ellington. Benny Goodman, Noro Johnny Dorsey, Tony Pastor, Martin Block, Dick Gilbert, Barney Johnson, Jack Robbins, Rev. and Mrs. Adam Powell, Jr., Jeni LeGon and Phil Moore. Mrs. Maria Kramer, owner of the hotel, said it was the best opening the room ever had, which makes all interested parties very happy.

IN THE GROOVE
The band was very definitely "in the groove," but a softer, sweeter groove than usual in deference to the fact that the Blue Room is more of a dining-dancing spot than a swing emporium. Around the time on the clock they played "One O'clock Jump," one of Basie's most popular compositions.

Although Una Mae Carlisle was scheduled to open the same evening as an intermission entertainer, she was not present. The vocalists of the show as it stood were Thelma Carpenter and Jimmie Rushing. Miss Carpenter, who has been with the band intermittently, has a pleasant voice, and was popular with the audience. Jimmie Rushing, who is doing some new numbers, is still one of the greatest blues singers in the business.

In the way of other wave that has been sweeping Broadway and its environs, and leaving the gold coins piled high behind it, this move by the shrewd business woman, Maria Kramer, may make other prospective employers sit up and take notice. If this engagement should turn out to be the success that it's well on the road to being, it will mean another avenue opened for colored bands, and another score for Count Basie's native.

Chicago, Ill.
Chicago Tribune
Negro Opera Group
Announces Plan to Give 'La Traviata'

The Original Chicago Negro Opera guild, which presented the

first of two Negro productions of "Do Nothing Till You Hear From Me."

"Aida" at the Civic Opera house
last season, is planning a performance of Verdi's "La Traviata," to be sung here soon with Lillian Evanti heading a company of 150. This announcement was made at the Women's Club last Sunday afternoon when the guild sponsored a concert featuring three soloists and a small amateur chorus unable to live up to its engaging name, the Shining Light Harmony choir.

The soloists were William McDaniell, a lyric tenor with a soft, agreeable voice, and a warm feeling for the emotional line of a song; Esther Doby, whose light, reedy soprano is damaged by an attempt to force it into the dramatic category, and Priscilla Mayo, a mezzo-soprano not equipped to meet concert competition.

Meanwhile the Chicago Negro Opera guild, which presented the second "Aida" after a schism in the ranks, is reported at work on "Carmen," which it hopes to stage this season.—C. C.

Pittsburgh to Hear Duke Ellington

New York, N. Y.
PITTSBURGH, Pa., Nov. 23.—

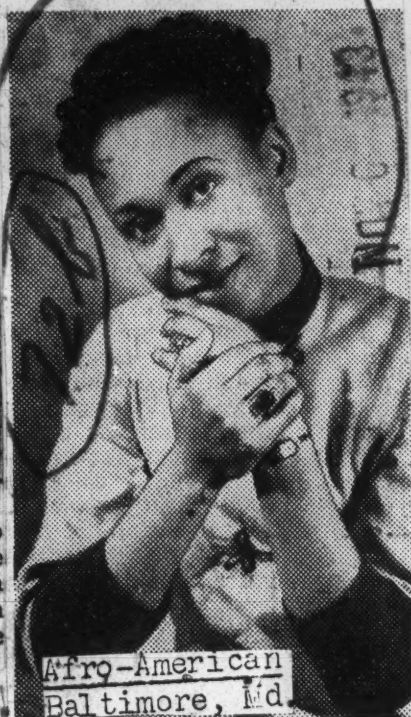
Duke Ellington, genius of jazz, and his orchestra of experts, are coming to this city on Tuesday evening, Nov. 30, to give a concert of swing music at the Carnegie Music Hall under the auspices of the Negro Club of Pittsburgh, of which Duke Ellington is a member in good standing. The Worker.

Ira Lewis, President of the Pittsburgh Courier, will present the Duke to the audience at Carnegie Music Hall, and the Courier is giving the concert full publicity in its columns.

The Duke, who was born in Washington and came to New York to start his musical career just 20 years ago, has many friends in Pittsburgh. Billy Strayhorn, who wrote Take the A Train, which the Duke will include in his program, and who is one of Ellington's best music-arrangers, is a Pittsburgh native.

On the program on Nov. 30 Duke Ellington will play excerpts of his "Black and Brown Belge," the Duke's tone parallel to the history of the Negro race; his three ASCAP winning songs—"Solitude," "Caravan" and "Let a Song Out of My Heart," and his biggest hits—"Black and Tan Fantasy"

Meet "Mrs. Blue"



Afro-American
Baltimore, Md.

ERNESTINE WADE, who for the past several years has played the part of Miss Blue, Mrs. Lightnin', the country secretary, and several other characters on the Amos and Andy program. She has been in pictures ever since her role in "Imitation of Life."

NEGRO FOLK PLAY RETURNING TONIGHT

New York Times

'Run, Little Chillun,' Which

Had Premiere on Broadway,

Comes to the Hudson

AUG 11 1943

WILDER SHOW TO CLOSE

New York, N. Y.

'Skin of Our Teeth' Will End Its

Long Run at the Plymouth

Theatre on Sept. 11

Had Johnson's Negro folk play with music, "Run, Little Chillun," which first saw the light of Broadway in 1933, is returning for another visit. At times during the interval the play has not been dormant, the now-defunct Federal Theatre Project was sufficiently impressed by its entertainment values to reproduce it for Coast audiences five years ago.

Under the auspices of a trio of sponsors (Levy Cooper, Meyer Davis and George Jesse), the show will hang out its shingle at the Hudson

ton. Besides Mr. Johnson's renowned choir, a large company includes Helen Dowdy, Charles Holland, Edna Mae Harris, Caleb Peterson, P. J. Sidney, Gertrude Saunders, Viola Anderson, Myrtle Anderson, Inez Matthews and Charles Hopkins.

Clarence Muse had charge of the staging; Felicia Sorel, dances, and Perry Watkins, scenery and costumes.

An 8:40 train is announced. Tonight's scale of prices will range from \$1.10 to \$4.40; thereafter the top will be \$3.30.

"PORGY and BESS"

Boston, Mass.

at the

Guardian

Boston Opera House

A triumvirate of famed colored artists, Todd Duncan, Etta Moten and Avon Long, are featured in the Cheryl Crawford production of "Porgy and Bess," the George Gershwin-DuBose Heyward folk opera returning to the Boston Opera House for a limited engagement of two weeks beginning October 4.

Duncan came from the restricted halls of the concert world, his one other excursion into opera being the role of Alfio in "Cavaleria Rusticana" at the Mecca Temple, New York City. He has since skyrocketed to fame with his sensitive interpretation of the crippled Porgy.

Miss Moten's appearance as Bess, the sweetheart of Porgy, is an "old fashioned" desire on the part of the late George Gershwin who wanted her to create the role in the original Theatre Guild production. Circumstances interfered but she has since been identified and adored by thousands of music-lovers as the attractive Bess whom Porgy proudly proclaims is "his woman now."

Into the realm of the light fantastic, with a gift of character singing all his own, came Avon Long as the dancingest Sportin' Life any dandy could desire to be. Though a graduate of the dignified and famed Boston Conservatory of Music, he rounded out his art as an entertainer at the Cotton Club in New York where few of this large cast which he was a great draw for the coming season. "Porgy and Bess" conducted by Alexander Smallens, also features the Harlem presents... Alma Three's a Family... New York, N. Y. PM

we suggest that you drop in at baldish young man with a serious face. He attended a rehearsal and found Hill to be the gentlest stage director we've ever met. He told us that the American Negro Theatre was organized three years ago. "John Golden gave us the producing rights to his current success because of his interest in indigenous Negro cultural movements," Hill says, "and because he wishes to demonstrate that the comedy is just as appealing whether played by a white or a colored actor."

white or black Americans."

The group, which was organized three years ago, has already presented *On Striver's Row*, which Hill wrote, and *Natural Man*, a satire on Harlem's petty bourgeoisie, based on the John Henry legends.

We asked the profits would be shared by the company. He laughed and shook his head.

"We'll share the losses," he said. "So far, even using second-hand furniture and painting our own sets, we've dug into our own pockets to make up the \$400 the production costs us."

"When we started, there were six of us who got together to talk about a Negro theater movement. We figured out how many thousands of dollars we'd need to get going, how much for settings, how much for publicity."

"And at the end of the evening, we passed the hat around for a collection so we could get started. The take was exactly six cents. So we bought six post cards and began soliciting funds."

Since then, members of the group have been working at jobs they don't especially relish to pay for the theater. One leading actress is a domestic, one of the best actors is an apartment house superintendent. Other actors are, in their time out of the theater, clerks, factory hands, housewives or students.

All members sign a pledge that if they become professionals they will give the company two per cent of their earnings during their professional careers.

After we got back to our office, we got a call from the press agent of the Broadway company of *Three's a Family*.

"I thought you might like to know," he said, "that almost every member of the Negro cast is a college graduate, but that hardly a member of the white cast is."

Evanti Stars in All-Colored 'La Traviata'

CHICAGO (ANP) — Miss Lillian Evanti, coloratura soprano of Washington, D.C., starred Tuesday as Violetta in the Negro Opera Company's English version of Verdi's Italian opera, "La Traviata," held at the Civic House.

Also acclaimed by the huge audience were Joseph Lipscomb, supporting tenor who sang the role of Alfredo, and Horace Wilson, whose dramatic portrayal of Giorgio Ermont reflected great quality.

Miss King Progresses Critics were agreed that Omega King's singing and acting ability displayed in the role of Flora definitely qualified her for greater efforts later.

The production, done in English and conducted by Fred Vадja,

formerly of the Met, also included: Dr. J. A. Offord as Dr. Grenvil; William Robinson as Baron Douphol; Priscilla Mayo as Annina; Dr. Scott Mayo as John; Dempsey Ward as Joseph; Andrew Nelson, messenger; Beatrice Betts and David Leer, ballet dancers.

ARTISTS ROBESON HEADS UP TALENT

Pittsburgh, Pa. AUG 28 1943 NEW YORK, Aug. 26

Surpassing any previous turnout of Negro talent on Broadway and in Hollywood, the 1934-44 season looks to set an all-time high where money, prestige and entertainment value are concerned. The Broadway legitimate stage has plans for a score of shows based on an all-Negro theme, using Negro leads or utilizing Negro casts.

"Run Lil Chillun," the Negro folk musical by Hall Johnson, has opened on Broadway as the first of a crop for the new season.

RETURN STAND

A return engagement of "Porgy and Bess" is set for September.

"Carmen Jones," Oscar Hammerstein II's adaptation of Bizet's "Carmen," will open this fall, probably at the Negro theatre, under the direction of R. H. Barker.

"The Chocolate Soldier," Negro swing version of the operetta.

"On Hello," starring Paul Robeson, scheduled for October under the auspices of the Theatre guild.

"Razzle Dazzle," Negro musical comedy by William Saroyan.

"On Way to Heaven," comedy by Countee Cullen to be done by the American Negro theatre.

"New Georgia," by Howard Riggsby, starring Canada Lee.

Three Duke Ellington shows are listed: "Aesop's Fables," "Look Who's Listening" and "Connie's Inn."

Negro ballet based on "Helen of Troy," titled "Swing, Helen, Swing."

SEPT. THEATRE

A Negro Repertoire Theatre is being set up in downtown New York for the coming year, which will set a precedent.

Nearly every name colored player has picture contracts, with some stars scheduled to make as many as four films during the coming year.

James Cagney's "Johnny Come Lately," features Hattie McDaniel, as well as the David O. Selznick production of "Since You Went Away." Metro's "Broadway Rhythm" will star Lena Horne, Hazel Scott and Rochester, while Count Basie is set to go into "Crazy House" on the same lot. Warner's "Rhapsody in Blue" will also spotlight Miss Scott, while

the Golden Gate Quartet have a one picture a year contract with Paramount. The Delta Rhythm Boys are set at Universal. Rex Ingram will be seen in "Sahara," made by Columbia. Although no major company has any other all-Negro cast, studios Metro's "Cabin in the Sky" and Fox's "Stormy Weather," there is the possibility that follow-up films will be made. Meanwhile the New York agents handling Negro talent report that every film company has renewed contracts and are setting up spots in coming films.

Josephine Baker, Defender, 'Idol Of Paris,' To Return Home?

Chicago, Ill.

HOLLYWOOD. — (ANP)—Jimmie Fiddler, radio commentator, on Monday night announced that Josephine Baker, the famed comedienne, was returning to the United States to resume her career.

Miss Baker reported last year as having died in North Africa, was located in Algiers, well and hearty. She has been active in entertaining American soldiers in that area.

Lt. Col. Ben Davis, commander of the Tuskegee Flyers which were stationed in North Africa for a time, having declared in his Washington press conference last week that much of the pleasure the flyers enjoyed in Algiers came from the contacts arranged by Miss Baker. Fiddler did not say when Miss Baker was expected.

Don't let any captious touches in this review suggest that I didn't have a very good time at the 44th St. Theater, or that you won't either.

Ex-Baltimorean Finds Theatre Project in N.Y.

Baltimore, Md.

NEW YORK—A new institutional theatre, designed to reflect the life of and utilize the talent of colored American artists, named in honor of the late Richard B. Harrison, has been organized here.

Ann Mercer, young playwright, formerly on the staff of the Federal Theatre in Harlem, is founder of the project.

Miss Mercer She will serve as its secretary-treasurer and director.

Studied at Morgan

Daniel Reed, Broadway actor, is production director, and Rene M. Hay, veteran organizational executive, is vice president and business manager. The latter two are white.

Miss Mercer is a native of Rocky Mount, N.C. She graduated from Hampton Institute in 1924 and taught for several years in her home State.

She gave up teaching to attend a special dramatic course at Morgan College, Baltimore, under Dr. S. Randolph Edmonds. She also has studied under Lajos Egri, Hungarian dramatist, and taught in his studio.

She is the daughter of Mrs. William T. Mercer of 2417 Madison Avenue, Baltimore, a resident here for the past 20 years. Miss Mercer has resided in New York for the past eight years.

World-Telegram New York, N. Y.

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HAZEL SCOTT

(featured in WARNER BROS. 'RHAPSODY IN BLUE')

RETURNS FROM HOLLYWOOD

MON. OCTOBER 11TH

IN TIME TO CELEBRATE
THE THIRD ANNIVERSARY OF
BARNEY JOSEPHSON'S

CAFE SOCIETY UPTOWN
PLUS

**MILDRED BAILEY
JOHN SEBASTIAN
TEDDY WILSON'S
BAND**

Cafe Society

UPTOWN

128 EAST 58TH STREET

PLaza 5-9223

New York Times
New York, N. Y.

Expected To Keep Norfolk, Virginia Promise; Has Faith In Negro Actors Journal and Guide

By EDWARD G. PERRY

NEW YORK CITY — Orson Welles' former Negro associates in the New York theatre are still confident that some day he will keep an oft-made promise—to lay aside all else for a time and return to New York to aid in the establishment of a permanent Negro theatre.

Welles' stage prominence began in the theatre and followed a spectacular path to Hollywood, where he has recently completed the role of Rochester in the 20th Century-Fox version of the classic "Jane Eyre."

Welles was 21 when he made his first splash in theatre waters as director of the WPA Federal Theatre's all-Negro production of Shakespeare's "Macbeth." It was not Welles' first entrance into the theatre; he had worked with the Abbey Players in Dublin, Ireland at the age of 16. At 18 he was

playing Romeo opposite Katharine Cornell in the latter's pre-Broadway tour of "Romeo and Juliet," and when the play opened on Broadway, he played the part of Mercutio.

Welles' association with the Federal Theatre Project came about through his friendship with John Houseman. When the latter was appointed to head its New York City Negro unit, he immediately invited Welles to join his staff as director.

For some time, however, months before the Federal Theatre Project became even a vision, Welles and Houseman had talked about the idea of doing an all-Negro production of "Macbeth." Welles began an adaptation of the script, suitable for his purposes. In the beginning it was his idea to have the late Rose McClendon, great Negro actress, as its star, but unfortunately she died before the production became a reality.

But when Welles joined the Federal Theatre Project in 1935, he had already completed his adaptation of the play and was ready to place it into production. His adaptation of "Macbeth" had no Negro idioms. The scene of Shakespeare's tragedy was changed

from Scotland moors, the locale of "Jane Eyre" to Haiti's jungles during the early 19th century reign of the great Negro soldier-emperor, Christophe. The only real change in the play, however, was Welles' creation of a new part, that of the Witch Doctor, Hecate, which was simply done by giving him the best of the Witches' speeches.

While there were some of Welles' associates who doubted that he would ever be able to do a successful all-Negro production of "Macbeth," he never lost faith in his own talent and ideas or in the ability of the actors he had chosen to portray the roles.

This was not strange, he believed in the beginning that Rose McClendon was not only a great Negro actress, but that she was one of the world's great tragediennes, and it was because of this he felt she would have been just the right actress for the role of Lady Macbeth.

LAYS "MACBETH" AIMSE

Since then he has gone on to the creation of many other far more exciting things—his modern dress "Julius Caesar" with the Mercury Theatre on Broadway; a Mercury Theatre radio program about the mythical Martians—adapted from H. G. Wells' story, "War of the Worlds"—which almost created a panic throughout the country; his motion picture debut with the sensational "Citizen Kane," a magic show (all of the tricks performed by "The Magnificent Orson—Alive") for service men in Hollywood, and the powerful part of Rochester in "Jane Eyre."

It is doubtful that Welles' more recent associates, in and out of the theatre, know that he once played the role of Macbeth or that he played it with the above mentioned all-Negro Federal Theater company. This happened in Indianapolis, Ind., during the summer of 1936, where Welles had been sent by the administrative officials of the Federal Theatre Project to settle a series of inter-company quarrels which were about to disrupt the "Macbeth" company's highly successful tour.

Without any announcement to the audience concerning the change in the play's performance, Welles walked on to the stage. Even the actors and dancers in the opening witches' scene were somewhat startled at first, but from then on every player in the company gave an inspired performance. As for Welles, his magnificent performance of Macbeth in that Indianapolis theatre on a hot August night was a smash

event.

Orson Welles' faith in the talent and ability of Negro actors to portray parts outside of their own race sphere was again well demonstrated when he cast Jack Carter in another Federal Theatre production of a great classic drama. This was the title role of the Classical Drama Unit's production of Christopher Marlowe's "Dr. Faustus," in which Carter was the only Negro surrounded by white players. With the critical praise which Carter won for his performance in the play, Welles again proved that his judgment was right.

Welles' next association with Negro actors came about through the Mercury Theatre's production, in 1941, of "Native Son," which was a dramatization by Paul Green and Richard Wright of the latter's sensational novel of the same name.

Canada Lee (he played Banquo in the Welles all-Negro "Macbeth"), under Welles' direction, played the lead so impressively that he won the most notable acclaim of any actor on Broadway that season.

Lee is the one Negro actor, having worked under Welles, who is making the most of that opportunity. At present he is in Hollywood, working on the 20th Century-Fox lot, where he is being filmed in one of the leading roles in "Lifeboat."

African World-Telegram New York, N. Y. Dance Art at Carnegie

By ROBERT BAGAR.

Under the sponsorship of the recently formed African Academy of Arts and Research an African Dance Festival was given in Carnegie Hall last evening before a large, enthusiastic audience. The event was the first in a series projected by the academy for the purpose of fostering "good will between the United States and Africa through a mutual exchange of cultural, social and economic knowledge, both during the war and in the post-war world."

The academy, Kingsley Ozuomba Mbaewe, introduced Eleanor Roosevelt, who spoke on the establishment of understanding between peoples. Other speakers were Mary McLeod Bethune and Ernest Kaliball.

African Village Ballet.
Asadata Dafora, African dancer

and singer, created and staged the presentation, which is a spoken, sung, danced narrative of life in an African village. He also arranged the music and the picturesque costumes were by Mrs. Dafora.

In the course of the production there came a Victory Ball dance, created in honor of Mrs. Roosevelt. It was intended to represent her welcome by an African tribe.

It goes without saying that the dancing and the music were fascinating. Rhythms became juxtaposed against rhythms as a sizable group of drummers paced the proceedings with their playing.

African Rhythm.

There was an incantational effect to the singing of songs that had to do with the various tasks and rituals common to African tribes. A good deal of it, however, had the benefit of intellectualized treatment and not uncommonly one came across very Western harmonies and musical figurations in the welter of native song.

Negroes, it is generally agreed, are just about the most rhythmic people in the world. They respond to it with naturalness, as though they are born to it. Even in the most complicated structures one could detect the strong beats, which are the very anchorages of the Negro's conception of rhythm. And the dancers, for example, responded to those beats in what one presumed was the native manner, yet which is so clearly allied to the more sophisticated meters common to the idiom of American Negro musicians.

Pearl Primus (lent to the festival by Cafe Society Downtown) took the lead in some of the numbers. Once again she performed with that magnificent sense of tempo and its nuances which she had made known previously.

An orchestra consisting of an oboe, a flute, a bass clarinet, a string bass, xylophone and tympani supplied the musical background.

Dunham Take Afro-American Baltimore, Md

\$17,000 at

Martin Beck

By CARL DITON

NEW YORK.—(ANP)—On November 14, Katherine Dunham and her company of 30 dancers, some of whom are Negroes, will bid adieu to New York after the seventh sell-out at the Martin Beck Theatre which has grossed around \$17,000 a week.

For some weeks past thousands have been entering by this gift-shows a Bobby Capo episode and his explored. Here scenery and costumes as well as the dance are leader, died Wednesday on a train in the Kansas City Union Station. A representative of the coroner's office said after a preliminary examination that he had suffered a heart attack. The body was removed to an undertaking parlor.

Succumbs On Train
KANSAS CITY — (P)—Fat Wal-ler, 39, noted Negro dance band leader, died Wednesday on a train in the Kansas City Union Station. A representative of the coroner's office said after a preliminary examination that he had suffered a heart attack. The body was removed to an undertaking parlor.

News
Pirmingham, Ala.
Fats Waller's Famous

It is now in the passage of the University of Pennsylvania. Dunham's presentation is a serious and artistic enterprise.

A physician, who had been called to attend another patient, was summoned to Waller's car. The station master's office said that Waller collapsed while talking with his manager.

Despite his respect for the classics, he paid taxes on a reputed income of \$72,000 in 1941—and jazz did it. Known internationally as Fats, he weighed 278 pounds.

For appearing with a 13-piece accompanying band, he was paid \$4,000 a week, but Waller preferred to play with a five-piece combination at \$2,500 a week, because he said the smaller orchestra was more flexible.

He started playing the organ in church at the age of 10 and at 14 was playing professionally in a Harlem movie-vaudeville house.

New York, N. Y.

A COMEDY IN THE OFFING
Piece by A. L. Golden Is Being

Considered for the Winter

by Julian Martin

A new theatrical firm which plans to produce on Broadway this fall plays dealing solely with American Negro life has been formed. It is called Negro Theatres, Inc., and James Parnes, choreographer; Perry Watkins, scenic artist, and A. A. Anderson, attorney, are its founders. This is the season's third Negro producing group to be announced, the others

being the Harrison Theatre and the American Negro Theatre. According to Mr. Watkins, about \$100,000 will be necessary to get the project into "active production by Nov. 1." As yet no scripts have been acquired by the organization.

A black and white photograph of five men in suits standing together and smiling. A date stamp "OCT 2 1948" is visible in the upper right corner of the photo. A caption at the bottom left reads "Afro-American Baltimore, Md".

Afro-American
Baltimore, Md

Currently starring in "Othello" at the Colonial Theatre, Boston, Paul Robeson (center) is shown as he visited the City Hall as the guest of Mayor Maurice J. Tobin. Left to right: C. (Siki) Robinson of the Boston Housing Authority; Mayor Tobin; Mr. Robeson; John H. Loudon, assistant corporation counsel; and Joshua H. Jones, editor Boston City Record.

Journal and Guide
Norfolk, Virginia

NOV 13 1944

Paul Robeson
Chicago Tribune
Magnificent in
Chicago, Illinois
Role of Moor

OCT 31 1943
By John Chapman.

NEW YORK [Special].—Paul Robeson's "Othello" could, I suppose, have been a freak. Having a Negro play Shakespeare's Moor [which, scholars argue, is really short for Blackamoor] with a white Desdemona could have been a stunt, but as it is presented by

Paul Robeson.

Theater Guild it is an artistic accomplishment of the highest order and it promises to be the most successful "Othello" in a Broadway generation.

"Othello" is difficult Shakespeare, held by some to be greater in the reading room than in the playing. To some, its main difficulty is bringing oneself to believe that mere insinuation and faked circumstantial evidence could drive a husband to murdering the purest of wives.

This I do not find hard to believe
 at all; I believe Iago does a devil-
 ishly clever job of driving a man
 crazy that would be okayed in its

Iago is, in fact, almost too much all right. His is not exactly an actor-proof role, but it certainly is a little dandy. Good villainy is always memorable—Simon Legree, Trampas in "The Virginian," Boris Godounov, Paul Robeson's own Emperor Jones—and it takes quite a hero to top it. Iago has the facile weapons of imagination and guile, whereas the weapon of Othello is the mighty—but hard to swing—war club of heroic emotion.

It takes a big actor—big in stature, big but not necessarily loud in voice, big in emotional resources—to give Iago a fight. Skipping thru the published reactions to the two most recent "Othellos," I get the impression that Philip Merivale's Moor was topped by Kenneth MacKenna's Iago, and Walter Huston's fell to defeat at the hands of Brian Aherne. When this happens there isn't as much of a play left as there should be, for Shakespeare's Moor is the central figure and the great figure of a hot sex melodrama.

The new **Joe Terrer**, is splendid. He is full of resource, intelligent, and extremely well acquainted with the character he plays—and he skillfully avoids the two tricks of underplaying and overplaying. But, happily for the play as a whole, the new Othello, **Paul Robeson**, is magnificent. He has a heroic frame and a voice that in its own way is as rare and wonderful as was Caruso's; and within his close cropped skull are the brains and the study to guide that great body and that jovian voice into the sweeping tempests of the role.

I do not think Robeson is the Othello to end all Othellos, but I do think he has set a high mark for others to shoot at. The very size of his voice gives him a certain inflexibility which I found at times monotonous. I wished he could bend a bit—could weep more humanly and less majestically. Robeson has not quite completely mastered his ponderous war club of heroic emotion. He can smash with it, and when he smashes the chills of wonderful excitement will beset you in your seat; but he could, sometimes, caress with it—beguile you as well as thrill you with it.

The Negro Robeson first played Othello in London in 1930 with Ashcroft as Desdemona. Some

who saw this performance and the grounds . . . but they certainly and is so absorbing that it seems one, two, or a dozen top flight performers, too, say that, notable as the London affair, 13 years wouldn't stand in America for the only natural but also absolutely formances to make it stand out was the London affair, 13 years wouldn't stand in America for the only natural but also absolutely formances to make it stand out have made a marked improvement kissing and the scene in which I might that Shakespeare's black man among common things. It takes a In 1930 there was immediate talk use Miss Ashcroft roughly. I should be a Negro. The scenes of coherence of the entire drama, from of bringing Robeson to Broadway wouldn't care to play those scenes affection between Robeson and his pace, its setting and its costumes with a white Deadmona. Jed Har-in some parts of the United States "splendid Desdemona, Uta Hagen, to its lighting and its very atmos- are carefully done, but nevertheless here, to make it whole. In the new This was reported contemplating the Perhaps time has changed things, convincing and moving, and the Othello Margaret Webster again production, with Lillian Gish as the but I believe the "Othello" we saw slap the fair lady gets is a good demonstrates that she knows her stated wife. Said Robeson in London at the Shubert theater could have stage slap. way with Shakespeare. She has ar- the time: been done at any time, for it is Any Shakespeare production, oranged the play in two acts, has cut - I feel that in London trouble

Kollmar, Star-Producer of "Early to Bed," Speaks His Piece on Racial Unity

People's Voice

New York, N. Y. High above the heat and noise of busy Madison avenue, an interview in the offices of Richard Kollmar, actor-producer of the highly successful "Early to Bed," brought out some interesting things about Kollmar, the man.

Young, vibrant and impatient to get things done, Kollmar spoke of his radio and theatre career in an off-hand way as though what has been done is ancient history and the all important thing is the choice of a new production for late fall. Though Kollmar treats lightly his past successes, they nevertheless, show to what extent the present and future successes are predicated.

Started as Radio Actor

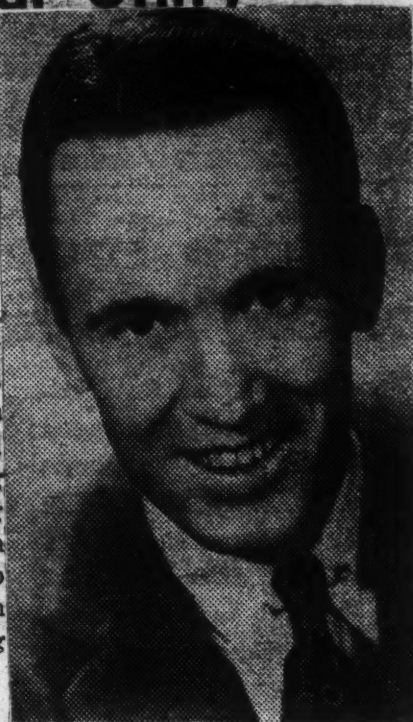
Equipped with a Master of Fine Arts degree from Yale University, Kollmar started his professional career as a radio actor, a spot he

still holds, being heard on Columbia's Bright Horizons and other currently popular programs. But the legitimate theatre is his first love and after doing leading roles in Knickerbocker, Holiday, Too Many Girls and Crazy With the Heat, Dick, as his friends call him, got the yen to produce.

Whether Dick is a genius or not remains to be seen; but certainly anyone who picks two smash hits as By Jupiter and Early To Bed, as his first productions, is looked upon with awe and reverence along the Great White Way. Playing the lead himself (El Magnifico) in Bed, gives him an opportunity to keep a close eye on the show, which prevents the book from becoming ad libbed by the actors.

'Fats' Gets His Chance

Asked why 'Fats' Waller was chosen to do the musical score for Bed, (this being the first time to my knowledge that a Negro com-



Richard Kollmar

'BEDDERS' GATHER INFORMALLY

All contributing to the SRO sign which graces the Broadhurst theatre, where EARLY TO BED is holding down the home front, are from left to right (below) Bob Howard, (Pooch), Richard Kollmar, star and producer, Alfred Bloomingdale, co-producer, Joyce Matthews, girl, and Mrs. Milton Berle and Fats Waller at the piano. Muriel Angelus (right) leading lady and Richard Kollmar from one of the scenes in EARLY TO BED. (Pix Photo).

"Dick said it had nothing to do with the musician's color.

He and George Marion, Jr., author of book and lyrics, thought only in terms of a composer best talented to do the kind of music the book and lyrics called for. Ellington was the choice but not being available, they commenced to explore other possibilities. Other names, which escape me, were mentioned and someone wanted to know why 'Fats' Waller, who was then slated to play Pooch, the role Bob Howard is doing, was not considered.

Surely they said, the type of music wanted was right down Fats' alley. Not being too sure the musician in question had enough experience with show music, an informal audition at the Nola studios was arranged to hear some of Fats' unpublished tunes. After a thoroughly enjoyable revealing hour listening to music and more music, every shade of doubt had been erased from the minds of producer and author and Fats was definitely IT.

And Makes Good

Two of the songs in the show, LONG TIME NO SONG and WHEN THE NYLONS BLOOM AGAIN, are numbers which Fats wrote some time ago but publish-

ers felt they didn't have commercial value. Both are hits in the show.

The similarity of Fats' lyrical banter and that in the show, prompted me to ask if Fats hadn't done some of the lyrics as well as music. But it seems that George Marion has been a long time admirer of Fats' work so it is only natural that it impresses him. In all probability the reasons behind the perfectly blended lyrics and music is the fact that Waller and Marion, musically at least, think in the same terms.

Producer Is Progressive

But getting back to Kollmar, the man. I wanted to know what makes a young guy who has become successful in so many fields in a comparatively short time tick. What makes him get a Negro to sing his music, put Negroes in his show, dress them in keeping with the rest of the cast and not give a thought to injecting any dialect.

Well, I found out and I'll let him speak for himself.

"I think the key to inter-racial harmony in such an organization such as ours, is the honest representation of all people. We're the controlling interest and the power rests in hands of white

Run Lil Chillun'
Hailed by N. Y.
First-Nighter 1943
By ENID RAPHAEL.
Chicago, Ill.
NEW YORK, Aug. 19—(IPS)—A packed audience greeted the re-

self rather than making production out of it. And our very intelligent and fearless Kollmar said something, I think we could all heed and that is: "When this issue loses its self-consciousness, then unity will really be working."—FREDI.



managers. If you're sincerely in-would much rather me work and interested in harmony, your effort talk with them exactly as I'd work should be effortless and not a con- and talk with anyone else. I think it's a grand stand play for the benefit of publicity." Kollmar goes on to say: "In the show, he should get hawled out and not have his deed white-washed just because he is colored. I hate the patronizing business. I hate the patronizing business. In other words, just be yourself. In this case it was necessary."

Amsterdam News

Continued on p. 10

Last week I emphasized the fact that the absence of real acting talent in "Stormy Weather" is hardly representative of what may be assembled if anyone should go scouting for actors or actresses. The woods, nation. With millions of Negroes I repeat are full of the

While I have never worked regularly in the amusement department of any newspaper and therefore, have been able to develop a close personal acquaintance with only a limited number of the bigtime performers and others in the entertainment field, I have studied with the keenest interest, the progress of every well known actor and actress as well as the trends in the theatre. I couldn't sustain itself if it were unable to obtain sufficient cooperation from whites interests. Everybody always thought it a good idea, that something should be done to stop discrimination on the one hand and exploitation on the other but nobody has the courage, the dash or the cunning to translate the idea into a reality.

Katherine Dunham ought to get William Grant Still to do another ballet for her and her troupe. (Incidentally several parts in the routine of "Stormy Weather" were strongly reminiscent of Still's ballet "La Guinablesse" which I saw with her in the leading role at the famous Chicago Civic Opera House sometime

For the past 10 or 15 years now, white interests have been handling

Whipper was in Chicago with his share, and he took and is taking the stage play, "Stevadore," with him a lion's share, of the income. Noble Mitchell and Canada Lee. It may be that we are heading to the Whipper's portrayal of Jim Vealward a similar situation in the legitimate character, was so intimate theatre and in the movies. "Uncle Tom" character, was so intimate theatre and in the movies. something of Leigh only as a typical harbinger of better things for the landkerchief head person of the Negro in the films. If so there might be well to note that Canadians; some writers, producers, scouts, would imagine from his brilliant directors, and theatre-owners, managers, etc.

AUG 7 1943

GORDON.

NOW IT'S UP TO YOU—GAL TWO

Apollo from its early days and who could, through the eyes of a "lowly back stage man" tell the story of the lives, hopes, aspirations, heartaches and successes of hundreds

Whipper, who was the guest speaker, traced the history of the Negro in the theatre from its early days. It was one of the most pleasant Sunday afternoons because many plays as I had seen, and as much as I thought I knew about the theatre and its people, Leigh revealed many things and unearthed scores of facts connecting the Negro with the stage that I had entirely unknown.

to the various theatrical editors of weekly newspapers and to performers, many of whom are constantly bewailing their plight, in an effort to find out if something couldn't be done to change the situation. Andy Razaf ought to get with Fats Waller and produce a musical comedy. William Grant Still ought to get with Langston Hughes and produce the operetta they have been talking about for years. Productions that would make for high class entertainment for the stage or the screen, but unless somebody takes me up and does something about what has already been said, even what is mentioned here will prove only wasted energy.

expressed that La Scott just "does not associate" with those of the "darker races. Hollywood writers have noticed this as have several score blonde and brunette women and have wondered what it's all about. There appears to be nothing on the east side where spians abound', hold the interest of the lovely star.

Cancer Is Red Up With Discrimination

Cancer Is Red Up With Discrimination

NEW YORK. (ANP) Katherine Dunham, famed dancer, is just about fed up on worrying about hotel accommodations for herself and company. The dancer, who left the University of Chicago with an A. M. degree in anthropology (with many of her courses in Dr. Fay Cobp's Cole, broadminded

Writers Fear Hazel Scott Hays JUL 31 1943
Become 'Hollywood,' One Writer

BY LAWRENCE F. LAMAR

HOLLYWOOD—Big question the moment here in the capital of the motion picture industry: "Has Hazel Scott gone Hollywood?" It is the natural endeavor for most folk of the entertainment world to hate the opportunity to crash the gates of Hollywood studios. Yet, old timers will earn any young aspirant to ever be as naive as to "go Hollywood."

The gist of that expression is a warning not to get the 'big head.' You don't think or act like you are bigger or better than the friends you left on the way up the ladder to success. Now, Hazel Scott, the

boast of the better diné and sip about the big town, is being expected of putting on the big hat! A while back the Hollywood col-unnists who follow such celebs as La what makes 'em tick, were whispering such suspicious notions about the lady with great making piano keys talk, sing and the lady, but she did not recognize him. She was busy dining with the other races.

the 'cold shoulder' incident handed Bill Robinson at one of the better known Hollywood spots. Now it's bigger than that. Harrison Carroll was a hand

Orson Welles, Star Of "Jane Eyre," To Establish A Negro Theatre

Age
New York, N. Y.

By EDWARD G. PERM

Orson Welles' former Negro associates in the New York theatre are still confident that some day he will keep an oft-made promise to lay aside all else for a time and return to New York to aid in the establishment of a permanent Negro theatre.

Welles' stage prominence began in the Negro theatre and has followed a spectacular trail to Hollywood, where he has recently completed the role of Rochester in the Twentieth Century Fox version of the classic "Jane Eyre."

Welles was twenty-one when he made his first splash in theatre waters as director of the WPA Federal Theatre's all-Negro production of Shakespeare's "Macbeth." It was not Welles' first entrance into the theatre; he had worked with the Abbey Players in Dublin, Ireland, at the age of 16. At 18 he was playing Romeo opposite Katharine Cornell in the latter's pre-Broadway tour of "Romeo and Juliet," and when the play opened on Broadway, he played the part of Mercutio.

Welles' association with the Federal Theatre Project came about through his friendship with John Houseman. When the latter was appointed to head its New York City Negro unit, he immediately invited Welles to join his staff as a director.

For some time, however, months before the Federal Theatre Project became even a vision, Welles and Houseman had talked about the idea of doing an all-Negro production of "Macbeth." Welles began an adaptation of the script, suitable for his purposes. In the beginning, it was his idea to have the late Rose McClendon, great Negro actress, as its star, but unfortunately, she died before the production became a reality.

But when Welles joined the Federal Theatre Project in 1936, he had already completed his adaptation of the play and was ready to place it into production. His adaptation of "Macbeth" had no Negro idioms, unless one excepts the fact that the scene of Shakespeare's tragedy was changed from Scotland moors, the locale of "Jane Eyre" to Haiti's jungles during the early 19th century reign of the great Negro soldier-emperor, Christophe. The

only real change in the play, however, was Welles' creation of a new part, that of the Witch Doctor, Hecate, which was simply done by giving him the best of the Witches' speeches.

While there were some of Welles' theatre associates who doubted that he would ever be able to do a successful all-Negro production of "Macbeth," he never lost faith in his own talent and ideas or in the ability of the actors he had chosen to portray the roles. This was not strange, since, he believed in the beginning that Rose McClendon was not only a great Negro actress, but that she was one of the world's great tragediennes, and it was because of this he felt she would have been just the right actress for the role of Lady Macbeth.

When the casting of "Macbeth" was completed, Welles was working individually on each of the principal roles. There were long nightly sessions with Edna Thomas (Lady Macbeth) and Jack Carter (Macbeth) in his Greenwich Village apartment. When the entire company was finally brought together, the Welles temperament could not stand the noises in the theatre during the day, so the rehearsals began at midnight and continued until early morning hours.

Early Morning Rehearsals

Those early morning rehearsals will probably live long in the memories of all those associated with the Federal Theatre production of "Macbeth." After long hours of rehearsing under the terrific pressure of Welles' direction, there would be a pause for a few moments' relaxation, at which time sandwiches and coffee—and frequently beer—would be provided for the company. All the refreshments were usually provided by Welles. It was one of his friendly and generous gestures which endeared him to the company, since at that time his funds were almost as meagre as theirs. Those were the days, which probably seem far away to him now, when he had only the income from a 15-minute daily radio stint and his Federal Theatre job. So to buy food for about 100 actors and other workers in the theatre almost every night put an awful dent in his small income.

The opening night of "Macbeth"

probably began the Welles tradition of doing things in the show—usually tall and definitely on the last margin possible. He saw to it that as done with all of the chance of Welles ever getting into necessary fanfare and glitter. Certainly, Harlem had never before seen anything like it. There were tremendous searchlights playing on the marquee and entrance of the theatre, new reel sound trucks, and a jewelled, armimmed and topped audience that was as smart as any seen at a Gilbert Miller opening. Forty-cent tickets (this was the top price then for a Federal Theatre show) were being sold by sidewalk speculators for as much as five dollars, and the crowds around the Lafayette Theatre were so great that traffic was detoured around it for three or four blocks away.

All of which went to show what the Welles imagination and genius could stir up the first time he had a chance to do something on his own. Since then, he has gone on to the creation of many other far more exciting things—his modern dress "Julius Caesar" with the Mercury Theatre on Broadway; about some mythical Martians adapted from H. G. Wells' story, "War of the Worlds"—which all created a panic throughout the country; his motion picture debut with the sensational "Citizen Kane," a magic show (all of the tricks performed by "The Magnificent Orson—Alive") for service men in Hollywood; and the powerful "Jane Eyre."

It is doubtful that Welles' more recent associates, in and out of the theatre, know that he once played the role of Macbeth or that he played it with the above mentioned all-Negro Federal Theatre company. This happened in Indianapolis, Indiana, during the summer of 1936, where Welles had been sent by the administrative officials of the Federal Theatre Project to arrive secretly at the theatre to settle a series of inter-company quarrels which were about to disrupt the "Macbeth" company's highly successful tour.

In Indianapolis, Welles informed only a few of the leading players, the company manager and the stage managers of his presence. After a short conference concerning the quarrels which had been going on with the company, he told them the sake of the company's morale he had decided to play the role of Macbeth that evening. Immediately the question of finding suitable costumes for him came up. Maurice Ellis, who

the Welles all-Negro "Macbeth" under Welles' direction, played it so impressively that he won the most notable acclaim of any actor. Lee is the one Negro actor, having worked under Welles, who is making the most of that opportunity. At present he is in Hollywood, working on the 20th Century-Fox lot, where he is being filmed in one of the leading roles in "Lifeboat."

DRAMA

New York, N. Y.
Neither Folk Nor Art

FOLK art, it seems hardly necessary to say at this point, is art that is distilled out of a common and long-drawn-out experience by a process that goes on largely below the surface of consciousness. The process by which it is crystallized into expression—story, music, drama, design—is also long drawn-out and not attributable to any single individual.

American Negroes, held in a slavery of two and one-half centuries which imposed both homogeneity and a common experience, constituted the nearest thing to a folk, strictly speaking, that we have ever had in this country. But Negroes can no longer be so classified, and any attempt to perpetuate the classification or to reproduce the forms of expression growing out of their experience as a folk can result only in sentimentality, condescension, and bad art. It is not possible, for instance, for a contemporary composer to write an authentic Negro spiritual, for the simple reason that the conditions which give rise to the true spirit no longer exist.

It seems unnecessary to say all this. Yet it is clearly not understood by anyone connected with the latest "folk drama" to make its appearance, namely "Run Little Chillun" (Hudson Theatre).

I don't know whether Hall Johnson, who wrote the book and lyrics, describes the piece as a folk drama, but everyone else does; and the internal evidence suggests that the author too has very confused ideas of what he is up to. "Run Little Chillun" is, indeed, worth writing about only because it exhibits so well the anomalies that are bound to rise from misconceptions of "the folk" and in particular of Negroes as a folk.

It is possible, of course, and often

from his church-going, the attractive and frankly human Mr. Johnson turns this simple human situation into a grim, lumbering struggle for Jim's soul—and the community's soul as well—between the New Day Pilgrims, a nature cult which has set

Afro-American
Baltimore, Md.

AUG 28 1943

MARGARET MARSHALL

New York, N. Y.

Afro-American
Baltimore, Md.



AUG 28 1945

AUG 28 1943

Tribune

The setting is a sacred shrine, windows on which figures bleed easily with the mode in the foreground. Repeated tribute paid to Miss Anderson.

SEP 14 1943

DEC 18

DEC 18

appointed.

Age

DEC 4 1961

Dec 4 3 49

o an Ellingston
the first half of the

the program
hwin), was
sensational blind

oped further. As
compet with "Beig
Beig" the controver

A black and white portrait of a smiling woman, likely a student, with a date stamp 'DEC 28 1963' overlaid on her face. The image is grainy and has a halftone texture. The woman has dark hair and is wearing a dark top. The date stamp is in a bold, sans-serif font.

ETHEL WATERS

AUG 28 1943

tossed into a truck
\$100 worth of jewelry

'Run Little Chillun' Stops

The secretary Archie Sav-the t

money in a trunk, the star ex-\$3500 e
ained most of it was he found

Earnings in "Cabin in the Sky"

Talented Girl Musicians Add Charm, Novelty to Hines' Orchestra

Amsterdam News
New York, N. Y.

SEP 18 1943



EARL HINES sit happily in the midst of his new girl musicians and vocalists who have been added to his band. Several of Charlie Barnett's musicians are also now members of Earl Hines' augmented orchestra which will appear at the Apollo Theatre during week beginning Friday, September 17.

Features 8
Girl Ensemble

SEP 18 1943

White Musicians, Female
Players Are Included

Mayor LaGuardia sees eye to eye with persons contributing to progress. That is why he will be on hand in person this Friday night, Sept. 17, to hear for himself the new orchestra Earl Hines has fashioned in which eight girl musicians and singers plus two topnotch white musicians have been included.

The Mayor will come to the Apollo Theatre Friday night to head up a long and dazzling list of guests who will turn out for the debut of Hines' newest and most sensational venture.

Theatre World As Guests
Among the patrons at the "first night" affair for which seats will be reserved, will be Benny Goodman, Jimmy Lunceford, Paul Robeson, Hazel Scott, Jimmy Savo, Duke Ellington, Cab Calloway, Bob Howard, Teddy Wilson, Jen-

nie LeGon, W. C. Handy, Abe Lyman, Maurice Rocco, Ilona Massey, Rex Ingram, Kenneth Spencer, Fats Waller, Ella Logan and many others of the theatre and nightlife set.

Harlem's "tiasa" set will be there en masse and Elmer A. Carter will act as master of ceremonies. The program will be broadcast at 9 p. m. over Station WINS.

The story of Earl Hines is a tribute to the tall, gay, likeable Chicagoan who in the last year has swept into the lead among the nation's top colored and white orchestra leaders. When Hines came to Chicago from Pittsburgh in the early 20's he barged in on a scene dominated by such piano wizards as the internationally famous Teddy Weatherford and the late "Toothpick", fabled keyboard marvel of that era.

Little by little, Hines' styling, his phrasing, his extraordinary sense of anticipation started winning him attention and soon he was playing in Erskine Tate's all-star aggregation at the Vendome Theatre on State Street along with Louis Armstrong, Buster Bailey, Jimmy Bertrand, Stompy Evans and others. From there Hines graduated into

the old Sunset Cafe where he became a symbol in nightlife before moving to the Grand Terrace Cafe. The Terrace served as the springboard which made him nationally known at a time Duke Ellington was dominating the East. The Terrace folded up shortly after Hines pulled out with his super-orchestra.

The only bigtime colored band in the business that is managed, directed and financed by Negroes, the Earl Hines crew hit the musical jackpot two years ago with the famous recording of "Boogie Woogie on the St. Louis Blues." The significance of the waxing has not been lost on Hines whose earnings and prestige skyrocketed to unprecedented heights as a result.

Forms Swing Quartet

He started putting into effect some of the countless ideas he has been cooking up and soon Billy Eckstine, and Madeline Green appeared with him in solo spots and as members of a rich harmony quartet. He soon discovered Sarah Vaughn on the Apollo Amateur Hour and today she is one of the greatest vocalists in the business.

For the last six weeks, Hines has been busy rehearsing the eight girl

musicians and singers who are being integrated into his organization. The two white musicians are former members of Charlie Barnett's band. Earl Hines has one big ambition: to force the national radio networks to use a colored band on their coast-to-coast programs. He feels that there can be no excuse when his new outfit is auditioned because there is nothing like it in swing music circles excepting the Fred Waring ensemble and one or two others. The girl musicians are competent performers as are the singers.—D. B.

ROBESON IN OTHELLO

ROBESON

NOV 4 1943

First Time For Broadway
To See A Negro Appearing
As Moor With White Cast

By Sam Volotow
Christian Recorder
Philadelphia, Pa.

Theatrical pundits say Thursday evening's presentation of "Othello" at the Shubert has all the earmarks of a rare occasion in the annals of the

Broadway. For the first time here, these pundits aver, a Negro impersonated the tragic Moor of Venice in a cast of white players. He is none other than the celebrated actor and singers Paul Robeson, who first tackled the role in London back in 1930.

A year ago last August he returned to the United States in Cambridge and Princeton. Six members from that complement are still in his supporting cast. They are Jose Ferrer (Iago), Uta Hagen (Desdemona), Margaret Webster (Emilia), Philip Huston (Lodovico), Robert E. Perry (doubles as the Duke and Gratiano) and William Woodson (Montano). Also in the company are Edith King (Bianca), James Monks (Cassio), Averell Harris (Brabantio) and Jack Manning (Roderigo).

This Shakespearean play, borrowed from one of the stories in Cinthio's "Hecatommithi" (published in Sicily 378 years before the Yanks and British freed the island), has undergone a bit of streamlining at the hands of the expert Miss Webster, who also directed. She has whittled down the five acts and fifteen scenes of the original script into two acts and eight scenes.

Parentetical note: Miss Webster already has staged and-or condensed five other Shakespearean works here all hits, too. Her followers will be happy to know that she has only thirty-three more years to go.

"Othello marks the first offering of the Theatre Guild's twenty-sixth season. Before opening here, the attraction spent four and a half weeks on tour. For that period receipts of \$103,000 are reported to have found their way into the till.

For valuable services rendered, John Haggott receives special program billing as associate producer. An incidental score has been composed by Tom Bennett. Robert Edmond Jones designed and lighted the production, chores he is not unfamiliar with, having attended to those duties for the last Broadway revival of "Othello" in 1937. It stayed around for only twenty-one performances, with Walter Huston, Nan Sunderland, Natalie Hall and Brian Aherne heading the cast.

First-nighters are again warned that the curtain will rise promptly at 8:15, and that latecomers will just have to wait before being seated.

use
NOV 1 1943
greater appreciation if the delay... had become permanent, the latest great list of theatrical offerings attempt at producing a big-time show, "Run Little Chillun" spreading the type of propaganda through the medium of the stage City last week. This latest all-Negro production by a trio thought that this vehicle would be a credit to the race, coming at a time when the Negro is being... For some reason the writer... of big names including George... be a credit to the race, coming at

Tribune Writer Scores New
All-Negro Production As a
New Low in Entertainment
By Pfc. JOE SEWALL
NEW YORK.—After a delay of opening that would have been

this stage in ~~the~~ fight for better representation in parts on both the legitimate stage and on the silver screen via Hollywood. The presence in the director's chair of veteran Clarence Muse of movie fame led us to believe that surely Mr. Muse who has enjoyed a close sideline seat during all of the tribulations of the Negro thespian, would certainly take advantage of this opportunity to guide a production along the right and more desirable lines.

As it was the offerings of last Friday night at the Hudson Theatre represented an awkward moving tale that utilized a combination sex and religious motif to produce something that escapes us by virtue of its own vagueness.

Good in Spots

In occasional spots the patrons were rescued from their boredom by the superb singing of the Hall Johnson voices that have always held their own in vocal expression as well as the masterful tenor offerings of Charles Holland. It was the finale of *Run Little Chillun* that impressed the writer most, and that mainly for two reasons. First, it was the one scene that moved up and out of the awkwardness of the plot progression and did carry some momentary appeal. Secondly, the finale represented the end of "Run Little Chillun", and that was as welcome as the last teaspoon of some bad tasting medicine to a stubborn little child. In conclusion, the Negro race received another resounding slap in its most vulnerable spot when they raised the curtain last Friday night at the Hudson Theatre and "Run Little Chillun" crawled and groveled its way through a bungled sequence of scenes.

Rahn Withdraws From 'Carmen'

People's Voice

Muriel Rahn, who received the praise of New York for her performance in *Carmen Jones*, as the alternate title ~~has~~ announced this week through her manager, Dick Campbell, that she will terminate her engagement with the show as of December 18.

Miss Rahn has played the role an equal number of performances as Muriel Smith, since the show opened December 2, in New York. There are two understudies for the role in addition to the two Muriels, Inez Matthews and June Hawkins. It is hoped that Miss Rahn will see fit to withdraw her notice before Saturday and remain in the show.

THE amazing film *Dark Rapture*, released several years ago, gave American audiences a remarkable and authentic picture of the superior attainment of African culture—a culture which has influenced in no small way many basic trends in modern art, sculpture, dance, music. The African Dance Festival (Carnegie Hall, December 13) sponsored by the newly-formed African Academy of Arts and Research, did its bit to further one's high opinion of that continent's contribution to world culture. New York, N. Y.

Asadata Dafora, an African Negro residing in the United States, presented a folk opera—actually a series of folk songs and dances intertwined by the loosest of dramatic threads to tell a simple tale of a man selecting a bride, and the ensuing engagement of the entire village in the appropriate ceremonies attending the match.

Dafora made no commercial attempt to sensationalize his native material which has barely enough charm and physical ingenuousness in its own right to be mildly pleasant to watch. **New Masses**

It seems to me, however, that the Academy would strengthen its own commendable purpose—"to foster good-will between the United States and Africa through a mutual exchange of cultural, social, and economic knowledge,"—if it would establish clearly for the audience that Africa is not one nation with one identical level of culture—but a vast teeming continent of Negro nations and tribes of varying cultural developments, etc. Nowhere in the printed program and even in the speeches of the evening was this broad aspect stressed and it might very well be along these lines that the Academy can best do the American people a great educational service.

Pearl Primus as guest artist on the program, presented her theatricalized recreation of an African ritual. The biting incision of her movement and the intensity of her dramatic projection contrasted sharply with the more improvisational show of the folk material accumulated by Dafora and his group. She stopped the show.

FRANCIS STREUBEN.

Four Pictures — \$4,000 a Week



Afro-American
Baltimore, Md.

Hazel Scott, Trinidad born girl pianist at New York's Cafe Society, who has just returned from Hollywood where she made her fourth picture at \$4,000 a week each, is now back at the Cafe Society where she celebrated her fifth anniversary last week. Her pay there is \$1500 per (week, not per year).

Brought to New York City from Trinidad when she was 4, Hazel showed signs of precocity almost at birth. At 3, it was found she had perfect pitch. At 5 she put an unabridged dictionary on the

piano stool and picked out her own arrangement of both "Rockaby Baby" and "Gentle Jesus." When she was about 8, she was studying with Paul Wagner of the Juilliard School. At 18, she became a hit in "Sing Out the News" with her presentation of "Franklin D. Roosevelt Jones."

Swinging the Classics

Swinging the classics is Hazel's best stock in trade. "I wish I didn't do it," she says, "but I just can't help it. My stuff is hybrid. I'm not grim enough for the classics. As for swing — well, I'm not sufficiently aboriginal." She wants most, however, to be good enough someday to tour the coun-

try as a real concert pianist. She will begin to realize that ambition December 12 when she is scheduled to play a combination straight piano and boogie-woogie recital in the Civic Opera House in Chicago.

Hazel's biggest break came with her tryout in 1939 at Cafe Society Downtown, for it was then that her business relationship began with Barney Josephson, an ex-shoe salesman who had opened the Greenwich Village spot simply because he didn't like the way other night clubs were run. Under Josephson's management (without a written contract, which they still don't have), Hazel's manager has become a mink.

While she is fond of the good things of life, she is careless about money, never carries any with her and leaves it up her mother to collect her salary checks. And though there are many night clubs which have offered her

Horrors of Concentration Camp Failed to Stop Valaida Snow

Special

Few people who saw the Apollo show last week knew that Valaida Snow, featured star, was making her first stage appearance since she was released from a German concentration camp in August, 1942.

They didn't know that when she returned to America in October she weighed barely 79 pounds; that she had to spend three months in a sanitarium here; that since January she has been living the life of a convalescent.

Valaida is the only Negro in America who lived in a concentration camp a la nazi, and returned to this country. The others are still in German hands. She escaped from Europe on the Gripsholm, last boat to bring American refugees home.

ONLY NEGRO IN CAMP

Valaida said last week that it's a big thrill to see an audience out in front of you again—especially when you thought you might never be able to walk again. She was in Copenhagen, Denmark, when the Nazis occupied that country in the spring of 1939. The invaders placed her and 490 other Americans in concentration camps.

Prisoners were kept in solitary confinement, lashed across the back 15 times every day, and fed on a diet of boiled potatoes for eight months. Valaida saw children, women, and old people die under the strain of German treatment. She, as the sole Negro in the camp, received special attention. The Nazi guards called her the German equivalent of "nigger" every time they addressed her and often called her vile names in their own language.

After spending 18 months in Copenhagen, she was finally released last August in exchange for two citizens of the Reich. The trip back home on the Gripsholm took two and a half weeks. That trip was made through heavily-mined waters and the ship was stopped twice by submarines. All passengers on board were returning American refugees, and Valaida said that the state of Liberty was a welcome sight to all of them.

"I thank God I'm back in America. That experience made me know what it means to be a citizen of this country," she declared. Valaida is all for America in this



Daily World

Atlanta, Georgia

HOBOKEN, N. J. — (PP) — Valaida Snow is back in America after suffering many hardships from the hands and heels of Nazi agents. Miss Snow, former Broadway star and an ace trumpeter, was the toast of Europe prior to the war. In 1940 she fled to Holland as the war clouds began to gather over France. Later, in Denmark, she led an all-Danish orchestra in one of the popular cinema houses with a long term contract. After she was moved to a Nazi concentration camp, she was treated fairly well until the attack on Pearl Harbor when the Nazis became more merciless. Caught in a merciless net, she was thrown into a Nazi concentration camp. Her food consisted of a

few white potatoes daily. She claimed that she was horse-whipped each day. Miss Snow is alleged to have been struck on the head with a sword by one of Hitler's brutal beasts; her head bears a scar as proof. Through the kindness of a police commissioner of this Danish city, she was given help. Washington was immediately notified and the State Department took charge of the case.

Arrangements were made to exchange the famed actress for a German manicurist, Anna Hoffman. Leaving the filthy dungeon where she was kept prisoner for many months, Valaida was led into the camp office for her release. The Nazi agents refused to return her \$5,000 in American money, \$3,000 worth of jewelry and her mink coat vanished.

They gave her old discarded clothes to wear, her trumpet, and a little money. From there a Nazi guard escorted her to an airport, where she took the plane to Lisbon. She was put aboard the "Gripsholm" with twenty cents in her pockets. Weighing only seventy-six pounds, her body still bruised and numbed as a result of her imprisonment, the former Broadway songbird again set foot on American soil, via New Jersey.

Hit On Broadway



Journal and Guide

Everyone who has seen the Alfred Lunt-Lynn Fontanne hit show "The Pirate," has agreed that much of the tremendous success the play is enjoying can be accredited to the exciting performance given by Concert Singer Muriel Rahn. From every indication, "The Pirate" will run on and on but in the

evening it should close before the late spring season. Miss Rahn plans to undertake an ambitious concert tour throughout the country. In the meantime she continues to enhance that beauty, charm and talent that she has brought to the Broadway scene. Recently Miss Rahn was part of a short wave broadcast to the British West Indies.

For This We Fight to Star Robeson, Lee

NEW YORK, May 13—"For This We Fight," a dramatic spectacle written by Langston Hughes for the Madison Square Garden Negro Freedom Rally, June 7, went into production Wednesday night.

Dick Campbell, recently appointed to the War Council Commission by the National Theatre Conference of New York, will direct the play. Mr. Campbell returned recently from a tour of colleges. He and Mr. Hughes attended the first meeting of the cast.

Paul Robeson and Canada Lee will be starred in the production. The play will also feature several members of the cast of "The Pirates" which recently closed on Broadway. Others who will be included in the cast are Leola Crosby, Joseph Washington, Earl Jones and Miriam Burton, talented young soprano discovery.

Pearl Primus, Cafe Society dance sensation, will have a special part written into the script for her by Mr. Hughes.

Frank Griffin, producer, stated that there are still places as members of the cast for persons who wish to volunteer their services. They should see Mr. Griffin at the office of the Negro Freedom Rally, Room 43, 67 West 125th street, between 6 and 8 p.m. weekdays.

Bette Davis, John Garfield

Defend Race

Journal and Guide
Norfolk, Virginia
"Mixing" on Dance
Floor Issue; Savoy
Case Similar

LOS ANGELES, Calif.—Mixing of whites and Negroes on the dance floor of the highly democratic Hollywood Canteen here has some of the biggest names in show business lined up in a knock-down, drag-out controversy. It was revealed last week.

Baring a situation which is strongly reminiscent of that in New York which recently caused the closing of the Savoy Ballroom, reports were that at a recent meeting of the Canteen Administration Board a group of the heads of the establishment for servicemen waged a bitter but unsuccessful campaign to rule out the dancing of Negro servicemen with white hostesses and Negro hostesses with members of the armed forces.

Allegedly, the only stumbling block to passing of the rule came in the strenuous objections of Bette Davis and John Garfield. Both of the screen stars, it is reported, were adamant in their opposition to any such undemocratic action and threatened to publicly withdraw the support of the Screen Actors' Guild from the Canteen if "mixed" dancing were banned.

Raising of the race issue had its inception shortly after the Canteen was established under the sponsorship of a group of this city's labor unions. Of these unions Local 47, white AFL musicians' group, and Local 767, Negro musicians' union, are among the most prominent. The Negro union conditioned its support upon the assurance that discrimination would have no part in operation of the Canteen.

Despite the fact that all groups agreed to the observance of a thoroughly democratic policy, it was not long before the ugliness of bias rose to the surface.

White and Negro hostesses were enlisted, the committee in charge significantly serving notice on the hostesses that "they did not have to dance with anyone in the Canteen against their wish-

es. The committee added that it would expect the girls to show courtesy in refusing dance invitations with soldiers who happened to be of another race.

"MIXING" SPONTANEOUS
The well-laid plans of the committee, however, went nowhere for many of the white soldiers saw no harm in asking female floor supervisors to keep the

Many object to "mixed" couples that they Canteen democratic were members of their own race partners. This didn't work very well and union. one of the most prominent Administration Board members, at the "white supremacists" are "doomed to defeat in any further move they may make to introduce Hitlerism to the service- men's canteen. It was to no avail. Also battling to keep the

NEGRO GIRLS TO DANCE. Many object to "mixed" couples that they Canteen democratic were members of their own race partners. This didn't work very well and union. one of the most prominent Administration Board members, at the "white supremacists" are "doomed to defeat in any further move they may make to introduce Hitlerism to the service- men's canteen. It was to no avail. Also battling to keep the

SEEK BAN PASSAGE
This unforseen development caused eyebrow raising on the part of the "white supremacists" among the committee members. Their first move was to instruct so strenuously that it was to no avail. Also battling to keep the

Randy Dixon Reveals Real 'Inside Story' On Cab's Hi-De-Ho Overseas

By W. RANDY DIXON
(Accredited U. S. Army War Correspondent)

LONDON, April 22—(Via Cable)—When Cab Calloway crossed the Atlantic several years back to foist his "hi-de-ho, ho-de-ho" on British listeners he didn't encounter what you might call success. In fact, reports came back (and so did Cab much sooner than he expected) that 'though he had been a huge success in America, he was only a failure in England.

But Cab must have implanted his weird chant in the subconscious minds of Britishers because today, at the time of this writing, the entire nation is up in arms about hi-de-hi, ho-de-ho. It invaded the august halls of Parliament. Folks are writing letters to newspapers about it and the missives are vying with the front page and editorial comments on hi-de-hi, ho-de-ho.

USED FOR ALERTNESS

It all started because of the apparent desire of a hero of Dunkerque, who is now a lieutenant-colonel, to inculcate alertness in men under his command. Lt. Col. W. B. V. Gates, one of the last to leave Dunkerque and whose actions and directions are said to have saved hundreds of lives, ruled that an officer meeting a group of men was to spring to attention and say, "hi-de-hi, ho-de-ho." The men, with equal gravity, were to reply, "Ho-de-ho."

And when his ruling became known, an immediate storm of public protest was unleashed. All England referred to him as the "Hi-de-hi Colonel." One spokesman referred to the ruling as "humiliation," "tyranny" and said it showed that Army discipline can reduce grownups to such degrees that they'll obey any order, however lunatic it may be.

GATES PENALIZED

The War office, realizing that Col. Gates is unsuitable to command a battalion of infantry, "the complaints," including the serious charges that he instructed his men to shout hi-de-hi, ho-de-ho." So Col. Gates was relieved of his command and placed in the post of Assistant director of Supply and Transport in a command outside London.

This last fact has brought about additional Parliamentary comment with the result that the entire situation will be reopened and threshed out.

Col. Gates states in reply to his critics: "I am not interested in these yapping dogs. I am not in a position to defend myself. The statements merely amount to an M.P. shooting off his mouth about something he knows nothing about."

And on the heels of all this rigamarole, up comes the announcement that "Hi-de-hi" has been selected as the title of a new musical extravaganza to open here Easter Monday.

530-Pound Pianist Drops Dead



Journal and Guide Norfolk, Virginia

Hartzell Strathdene (Tiny) Parham, the 43-year old, 530 pound musician, arranger, organist and bandleader dropped dead recently in the swanky Kilbourn Hotel Lounge, Milwaukee, Wis. "Tiny," the featured organist at the famous hostelry, had taken a rest period from the huge Hammond instrument and was attempting to return when his body slumped to the floor.

"Tiny" was born in Winnipeg, Canada, and was taken to Kansas City, Mo., at an early age. Musically inclined herself, his mother sent him to one of the city's most capable conservatories of music. He discontinued his musical career to attend Strode Medical Academy and Union College in Lincoln, Neb. Parham soon discarded his medical studies to take up automobile mechanics, and later returned to music. His work took him to Mexico, Canada, Honolulu and Cuba. Going to Chicago, "Tiny" was given a position as arranger for Ed Fox Grand Terrace Cafe. He later created for himself one of the finest bands in Chicago and left no survivors.

Takes Role 725th Time In Pittsburgh

Rise In Art Has Been Story Of Success

(At eighteen years of age, Ruby Elzy could not read a note of

music. At thirty she has sung in concerts in many places, notably in the White House and with



Argus St. Louis, Missouri

symphony orchestras in New York's John Stadium and California's Hollywood Bowl.

Miss Elzy will break the record of most singers on Monday evening, March 22 in Pittsburgh when she sings for the 725th time the role of "Serena" in "Porgy and Bess," now on a transcontinental tour.

TO MAKE CONCERT TOUR

From the moment the public heard her voice throbbing wistfully in the wistful "My Man's Gone Now" and the moving "I Got the Feelin' Like a Doctor Jesus," Miss Elzy's fame was certain, the fulfilling the expectations of the late composer, George Gershwin, who selected her to create this role which she immortalized in the original Theatre Guild production directed by Rouben Mamoulian. After this season, Miss Elzy will devote her entire time to concert and motion picture engagements.

RISE IS BRILLIANT

(Ruby Elzy has traveled far, professionally, since her school days in Mississippi. At eleven years of age the little girl had mastered all of the three R's taught by her own mother in the school for Negroes in Ponotoc.) There came a day when the school-teacher parent had little more to offer

than her love and prayer, but sufficient to secure for her this potent combination proved bright and vocally talented daughter a scholarship to the Methodist sponsored Rust College where music was not then a part of the curriculum. She lacked instruction in the rudiments of music when, in her late teens, her naturally beautiful voice was overheard by Dr. Charles C. McCracken of Ohio State University. His interest secured for her an audition through which she won a scholarship to Ohio State where she majored in music. Ruby graduated four years later with a bachelor's degree, plus the signal honor of being the first alumna ever to give a recital on the University Campus.

WON SCHOLARSHIP

(At the end of two years of study in New York's Julliard Institute of Musical Art, made possible by a Rosenwald scholarship, Miss Elzy was awarded the two-year Julliard Faculty Scholarship and graduated with a artist's diploma.)

Not only the remarkable tonal qualities of her voice, but Miss Elzy's histrionic abilities became apparent while at Julliard and resulted in her being chosen to play opposite Paul Robeson in the film version of "Emporer Jones" and again in the stage production of "John Henry." In her fifth screen appearance, in "Birth of the Blues," with Bing Crosby and Mary Martin, Miss Elzy made an unforgettable impression upon film fans with her spirited rendition of the highly jazzed "St. Louis Blues," an achievement seldom attained by singers of classical music.

ALL-NEGRO OPERA KOLLMAR PROJECT

Producer of 'Early to Bed' May Sponsor Dorothy Hayword Opus in the Autumn

THREE PLAYS ARE CLOSING

'Harriet,' 'The Patriots' and 'Eve of St. Mark' Departing From Broadway Tonight

Although his production of "Early to bed" is hardly more than a week old on Broadway, Richard Kollmar, who conceived the project for this season, Milton Shubert work of the same title. There will be three closings on the fall, an all-Negro opera based on an original play by Dorothy Hayword called "Let My People Go." He would attend to the adaptation of the Henry Miller-resume the road tour.

Kansas City, Mo

TOP: KENNY, JONES; BOTTOM: WATSON, FUQUA

Famed Inkspots Boast Poet Philosopher, Too

Four years ago the Inkspots distinguished themselves from the welter of quartets by developing a pat formula for all their numbers; first chorus, high tenor; second chorus, talking bass. Now they have another distinguishing feature. Billy Kenny, the tallest and youngest and highest of the four singers has written a book of 200 poems and philosophic says.

Billy calls it "The Smallest Container of Treasure in the World". He's been working on it for 12 years, ever since he was in high school in Baltimore. In it, this water-day Eddie Guest expresses such thoughts as:

**"God, make me not too great.
Great enough to demand the
respect of my enemies.
But not too great to stoop and
lend a helping hand."**

Billy, who is 27, applies the same technique to his poetry that he does to his singing.

"You've got to sing to a guy's heart," he says "not to his ex-

He's been with the Inkspots since 1936. He was singing in an amateur contest at the Savoy Ballroom when Moe Gale, who manages the team, spotted him and put him in the quartet.

The group had been going for three years then. Orville (Hoppy) Jones, 40, bass; Charlie Fiquel, 31, baritone and Ivory (Deke) Watson, 33; three of the original Insksopts are still in the quartet. Hoppy and Deke used to be back-stage porters at the Paramount. Charlie was a guy with a guitar who has just hung around nights, when they were supposed to be cleaning up, they would put on show themselves. Bob Weisman, manager of the Paramount, heard them and interested the Gale agency in the boys.

For six years they were just another quartet. All played guitars and sang the usual jump and mon harmony. One day in 1939 they were making some records for Decca and for lack of anything better to sing, somebody threw a ballad called "If I Didn't

"Care" at them. Hoppy didn't know the tune so he talked his part. In three years it has sold 500,000 copies and is still in demand.

Mixed Jazz Band

Plays at Harvard

Kansas City Call

Art Hodes Combo In Jam Session

Kansas City, Mo.

CAMBRIDGE, Mass. — (ANP)

— Before a capacity audience at Lowell house at Harvard university Saturday afternoon, Art Hodge and his band, which has two Negro members, was presented in a concert of jazz by the Jazz club of Harvard. The crowd consisted of university students and professors and Radcliffe college students and the band was enthusiastically received in the three hour jam fest.

Art Hodes, the great jazz pianist and author of the Jazz Record, and his six-piece band, is playing at the Mefbrau in Lawrence, Mass. Jack Butler, from Martinique, who played trumpet all over western Europe until 1940, when the Nazis chased him to Canada, and who follows the Armstrong pattern of 1930-1933 and once played with the Hot Club of France drew tremendous applause with his vocal and instrumental work. Not far behind was the veteran drummer, Kaiser Marshall, who played with Armstrong and Henderson, and Wild Bill Davison's mixed band.

The other members of the group included Mezz Mezzrow, clarinet, of the veteran Chicago School; George Lugg, trombone; Jack Ford, guitar, a member of the original Mound City Blue Blowers, and Hodes at the piano. College musicians sat in with the band and made the affair a real jam session.

Staff Sgt. George Avakian, the famous jazz critic, writer, collector, and now at Harvard under the army specialized training program in foreign languages, was master of ceremonies.

The Jazz club of Harvard was recently formally organized and this was the first in a series of jazz concerts that it will present.

Mr. Muse of Hollywood

Amsterdam News

New York, N. Y.

Being an Interview With Director of "Run Little Chillun," and a Force in Showlife from the Days of the Lafayette Stock Co.

BY RAMONA LOWE

"I feel the theatre is the greatest medium for spreading humanity in the world," Clarence Muse, on loan from Hollywood to direct the Broadway production of "Run Little Chillun," spoke in the soft baritone familiar to movie goers all over the country.

"I've been in the theatre 34 years," he continued, packing tobacco into the bowl of his pipe with a deft thumb. "and what you see on the screen and on the stage is a reflection of the audience's taste. The market now is for more refined things. When I first went to Hollywood I had to go down to Central Avenue in order to learn how to act like the Negro they wanted to portray in the movies. You know they wanted a lot of eye-rolling, but today they want all that toned down."

Away 13 Years

"But what I want to know is what's happened to you people here in New York?" Mr. [redacted] who has been away for thirty years, reflected about the spent of his early triumphs, [redacted] Lafayette. The thought of [redacted] bearded up and abandoned brought a nostalgic gleam to his eyes.

'What's happened to the theatre consciousness of the people here who want greater things? If it could be done once it can be done again and it can be done better. The Lafayette Players carried on for seven years. We did Broadway hits. I wore a blonde wig and was made up lighter than Andrew Bishop, one of the company who looked like a white man.

"It was a sensation. I had become famous on 35th Street as the villain in 'Cabled Stock at the Lincoln.' He raised 'Oh, but you don't know about that,' he said and settling back in his chair, his pipe secure on his heavy lower lip he went into a little of Harlem's theatre history.

Out of District
 "At that time there were no Negroes on Seventh Avenue at all. When you left Lenox you were out of your district. There wasn't any Lafayette in those days. Mrs. Downs, a wealthy white woman built the Lincoln with the idea of producing tabloid stock along with the movie. They took "Oliver Twist" and "Lenox Rivers" and stories like that and reduced them to 45 minute shows. Dooley Wilson was a member of that company. We were called the Anita Bush Stock Company and in 26 weeks we paid off a \$26,000 mortgage on the theatre."

"The Lafayette" was opened as a vaudeville and picture house and Negroes could sit only in the gallery. The house was blackballed and closed up after two weeks. Charles Gilpin sold a Jewish man the idea of a stock company and the Lafayette reopened financed by the Quality Amusement Company, a corporation that had a half million dollars.

Among the Members

"The company included Ida Anderson, Cleo Desmond, Abbie Mitchell, Andrew Bishop, Arthur Ray, Lionel Menagas, Charles Olden, Evelyn Ellis and I still played the villain. I was in "Fine Feathers" and "Dr. Jekyll and Mr. Hyde" and "Svengali" and "Get Rich Quick Wallingford." We did everything on Broadway. And we had Broadway directors. Edgar Forrest, a German, one of the most terrific technicians in the business was one of our directors.

"We made so much money we developed a circuit. We had three companies so that the shows moved completely around. We did Baltimore, Washington and Chicago. We had a run of seven to eight weeks in Chicago."

Looking to N. Y.

Mr. Muse leaned forward. "It's important to know from whence you came to know where you're going. No stock company means no school for actors. And they're looking to employ people in New York for material. New York is the yardstick. If you have a Broadway success in Hollywood, it will gamble on it. You shudder, don't you? You don't like this and you don't like that, but where can Hollywood see what you want. You know this is a money business."

Mr. Muse, who has been a part of the money business since Fox made the sound picture "Hearts in Dixie," thinks that Hollywood is going to be a fertile field for Negro artists. "If you've got the stuff in the air game, you can sell it," he said. Versatile, he wrote a screen play some years ago with Langston Hughes called "Way Down South," in which he also directed the dances. And this year a radio script "Something About Joe" that he wrote in collaboration with Milton Mehan for the Free World Theatre was broadcast over the Blue Network. Rex Ingram, Lena Horne, Hazel Scott, Hattie McDaniels, The Charleaters and the Free World Singers all taking part as well as Muse himself.

200 In Class A

"There are 200 Negro actors in the Screen Actors Guild, Class A," Muse said. "Note that Class A." The

classification, he explained, meant "pit in the war effort." Muse explain-soled shoes, "has almost finished his that they are regularly employed going to get his coat to show the shore here directing "Run Little actors and extras a right to vote. The tiny gold insignia in his lapel in-Chillun," the Hall Johnson play extras also belong to the Guild, but dedicating his membership in the that was first performed on Broad they can't vote Hollywood Victory Committee. "We way ten years ago and had a long all belong to this and volunteer at Los Angeles run several years back under Muse's direction.

"When I first went out there Icamp shows. We do three and four in built a house in East Hollywood and shows a week. Another thing, in people wanted to know why I was Hollywood we a above as one, building a house. Now they all have There's none of this racial business." homes. Great big homes where you Muse, who has become a familiar figure around these parts in life in it the rate."

"Negro actors are all doing their warm colored shirts and crepe

'Neath the Willows In the Grass' Lay Jules Bledsoe Down

**He Came Bearing Wonderful Gifts
That Pianist, Composer, Singer;
He Lived a Full, Rich Life**

By PETER DANA

NEW YORK.— (Calvin's News Service)—Just the other day followers of American music were noting the passing of one of the great American composers, George Gershwin's "Porgy and Bess" and the fine artist of song. And just yesterday, it seems, word came from Hollywood that Jules Bledsoe was dead. Miss Elzy dead at 33, and Mr. Bledsoe dead at 44—poets, it seems, still die young. For poets they were in the deepest sense of the word: interpreters not only of the songs they sing, but great representatives of the tradition of glowing Negro American folklore and folk spirit as articulated in music. Poets, indeed, because bearers of gifts wonderfully acceptable to high and lowly alike—gifts of the spirit and the soul lifted up in song.

I have written here of Ruby Elzy before. And so this is Jules' piece. Now that he sleeps with his fathers, it seems as though it were yesterday, though it was a year ago, that we stood chatting and laughing together in the lobby of the Hotel Theresa.

Marvelous Voice

Those who remember him from the concert stage or from his stage appearances, notably as "Joe" in Show Boat, will recall his marvellous voice and presence. I knew a classmate of his at Bishop College, at Marshall, Texas, who used to tell of how Jules sang mightily and, oh, so beautifully while yet a student.

He had a full and accomplished life—concerts, theater, opera, adulations, here and there, acclaimed as he went. A good fellow, a splendid host, an unspoiled artist, he was of the American earth and happily so. It was good to hear him laugh out,

amid his more sophisticated conferrers, in the peals of Texas laughter.

No one was more amused at his ill-fitting tuxedo when he appeared at downtown New York's theaters, between concert engagements, of his native less ill-fitting tails at concerts. Once I heard it said that, during a radio series of his, the engineers were fearful less his powerful voice would "blow the works" before they could get that marvellous sweetness of tone and interpretation of his over to the listening audience.

Composer

Pianist, composer, singer, bon vivant, Jules Bledsoe lived a full life. One can almost hear Jules saying, with Paul Dunbar, that other poets who died so young, "When all is done and my last word is said, I weep not for me: I greet a rising sun and not a setting one when all is done. He liked, as I recall, Dunbar's "Lay down 'neath the willows in the grass whar the branch'll go and sing as it pass; And when it's a-layin' low I kin heah as it go singin', sleep, my honey, take yo' res' at las'."

For me, at least, Jules was the greatest baritone of my generation (though I must confess I am only a layman in such matters, never having achieved more than a dubious fame as first tenor on the college quartet.) Warren and Scotti and John Charles Thomas were good too (and I like Robeson) but Jules! Jules was to baritones what John Barrymore was to actors: Caliban—a figure only Shakespeare could conjure up. If he clowned, he did so in the grand manner. If he mugged, he mugged as only Jules could.

Was Wise

Always, one knew Jules was supremely wise because he was supremely simple and straightforward. He outlaughed anyone over a good joke on himself. If he was ever self-conscious because he was black, a poet and bid to sing, one never knew it. Jules simply ignored the superficialities and absurdities of color—and was, perhaps, all too inclined to laugh at those who made much of them.

I hear he appeared in several pictures before he died. I look forward to hearing his glorious voice in them.

It is good to have known him and his bright spirit. He sleeps with Theocritus tonight!

GERSHWIN'S MUSIC HAS THE NEGROID QUALITY

Chicago Bee

On July 3, 1937, suddenly and tragically, died George Gershwin, affectionately and respectfully known as the "Beethoven of Jazz." Gershwin was only 38 years old at the time, and the unlucky world will never know what brilliant musical ideas died with him.

"Porgy and Bess" was the composer's last and greatest creation, his own monument by which posterity will know him, and in itself merely a sign of what might have been expected from this fertile, imaginative American musical genius had he lived.

Chicago, Illinois

Born in Brooklyn, George Gershwin showed no musical leanings at all as a young boy. It wasn't until a piano was brought into the home that he developed an interest in melody and began to spend hours at the keyboard picking out tunes on the black and white keys. Finally, he asked for a music teacher and once his musical education had begun he proved himself a brilliant and rapid student. In spite of this his musical debut was not particularly auspicious. It was as a song-plugger in Tin Pan Alley at \$15 a week. While thus employed he sold his first song and it brought him five dollars. It was long before he was employed by Harms, Inc. at \$35 a week and it was this association that brought him his first opportunity to do a full musical score, "La La Lucille." Shortly afterward his first song hit swept the country. It was "Swanee." Irving Caesar wrote the lyrics, Al Jolson sang it, and George Gershwin was on his way into "the

musical heart of the world.

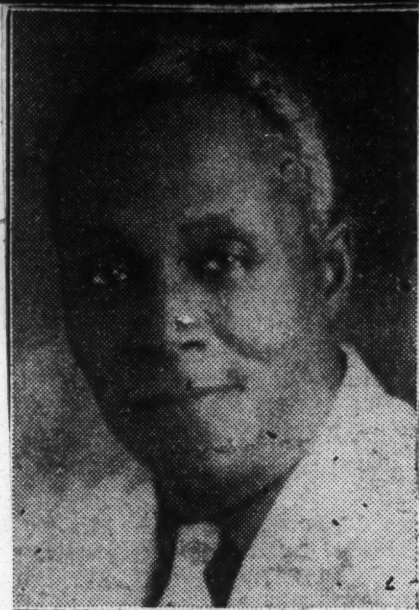
Other musicals followed and soon his success was so pronounced that he had only to write a score to insure an attraction's success. He wrote the first musical comedy ever to be awarded the Pulitzer Prize, "Of Thee I Sing," which climaxed his success as a writer of popular music.

In 1942 Paul Whiteman decided to prove to the musical world that syncopation had its place on the concert stage. He asked Gershwin to make a contribution to the concert he was planning and Gershwin came forth with "Rhapsody in Blue." The Rhapsody proved to everyone that Gershwin was more than a songwriter and thus encouraged him to go on to write "A Second Rhapsody," "Concerto in F," a series of preludes and "An American in Paris."

By the middle thirties Gershwin had taken his place as the first great native American composer. The whole musical world looked to him for increasingly finer music. His most ambitious effort, "Porgy and Bess," was his greatest musical success—and his last. He died in Hollywood after a brain operation in the early summer of 1937.

World was grateful at least that "Porgy and Bess," besides the brilliant chain of popular song hits and concert music, had been left to it.

J. WESLEY JONES, famous diector and musical leader, will again head a large chorus of 1000 voices at the Chicagoland Music Festival at Soldier Field Saturday evening, August 21. Mr. Jones has presented these singers at everyone of these events since the first festival 14 years ago. His group is eagerly expected by the 90,000 music lovers who will attend.





KATHERINE DUNHAM, the famous dancer, as she appears in her new dance revue that opens for a two-week engagement at the Martin Beck Theater September 19.

Being a Closeup on Miss Dunham

Noted Danseuse Concerned With Prejudices Affecting the Theatre; Wants Negroes To Use Theatre More

By RAMONA LOWE

THE DRUMS WERE BEATING and a slender young white man was playing the piano from a hand written score. On the studio floor a dozen lean brown bodies were moving in rhythm with the music. "Just a moment," said a quiet voice with a twang of the western spaces in it. Drums, piano and dancers stopped, and Katherine Dunham, first lady of the Negro dance, dressed in mustard colored slacks and a loose shirtwaist, rose from the bench from which she was watching the rehearsal and demonstrated what she wanted. Her heavy lashes gave her a languishing, Camille-like look and there was a coquettish mole on her right cheek. Sparring on her finger was an inch square topaz ring.

One of the young men watching in the doorway said, "I knew I should have auditioned for this rather than Carmen Jones."

The composer of the new score for one of the numbers in Miss Dunham's new revue sat by the

On Hotels and Jim Crow

After the rehearsal was over Miss Dunham, anthropologist and gracious artist, had a few minutes to talk about hotels that discriminate, and Negroes in the new field of concert dancing.

"Hurock succeeded in getting an apartment in a hotel for me, but there is an understanding in hotels that they don't want Negroes," she said. "The Algonquin has been beset by Negroes because Marian Anderson has an apartment there and they have said openly that they wish all Negroes wouldn't think they can stay there. When President Elie Lescot of Haiti was here he had to take an entire floor at the Waldorf Astoria and the management was scared to death, because the patrons will complain."

"I am hoping that when the Hotel Association meets in November the problem can be presented to them by Equity and a few persons like Helen Hayes and Rev. Clayton Powell. Travelling theatrical units have a hard time because housing for Negroes is inadequate anyhow. Opening up the hotels to us is one of those things that is hard, but can be done."

Color Line Will Fade

One of the dancers came to bring her a paper cup full of beer and half a sandwich.

She continued in her calm voice: "Through the theatre so much of racial antagonism can be broken down. If you put on a good production people will come no matter what color you are. We have been all up and down the east and west coasts and to Canada. We were rather timid in some places where Negroes had never performed before, but they have all been very enthusiastic and we have been very happy about it."

She paused to drink her beer. "I have never gone into a direct social message. You see my work is creative and very broad and I have always felt that much more can be done by a company that works on the same standard as any other. In this way we are able to attract people who would not come if we were doing propaganda. We show that what we have is Negro and is just as good as that which anyone else has to offer. And we attract Southerners and people who would otherwise be condescending. We were appearing in Covington, Ky., before we came here and most of the audience had never been within 10 feet of a Negro if they could help it. But they liked it. It gives people a different idea of Negroes and we find that in some places they spread around that we aren't really Negroes at all."

Character of Prejudice

"I have tried to make my contribution by offering economic security to the thirty or forty I employ and by presenting Negro material under the best possible setting. My greatest problem has been to give my

people enough ego to feel beauty and pride in what they are doing. It has been the character of American prejudice to break down our ego and make us feel inferior."

The young white woman who has charge of the costumes came over to explain that the costumes had been deposited at the Martin Beck where the company is opening Sept. 18.

"Is there enough room for them to hang properly?" Miss Dunham wanted to know. The young woman said there was and went on her way. Miss Dunham explained that she was a young artist who had been with the group some time.

"I have invested heavily in costumes and music and I try to make my dancers realize that they are just as good as the Ballet Russe. Of course it calls for a great deal of discipline which they are not used to. We as Negroes have no traditions of the dance and we have no operas or even Radio City Rockettes to look to."

Negroes Feel Segregated

"I wish there were some way to encourage Negro people to use the theatre more. Our audiences are nine tenths white, but we should like to be better known among Negroes. I should like to acquaint them with what we are doing. I know they stay so much in Harlem because they have had the feeling of segregation in the theatres, but they are very welcome any place that I work."

A bright young dancer who was in charge of the properties came over with a little pasteboard box in her hand. Miss Dunham removed her heavy eyelashes revealing her own very nice ones underneath. "PM was here today taking pictures," she explained.

"We go down here to Mexico City where we are to appear with the symphony orchestra there for six weeks. Then we will tour again of the West Coast. I am not keen on picture work. Dancing is hard to photograph and justice is not done to the group."

Someone was waiting in one of the ante-rooms so Miss Dunham picked up her ballet slippers to go. When it was suggested that she was remarkably calm throughout the hectic activity that is part of a rehearsal, she laughed, "I learned to be calm, I guess, by finding out it doesn't do any good to get excited."

Watching THE Big Parade

Afro-American

Paul Robeson Deserts Law Profession for Theatre Where the Sky Is the Limit

Baltimore, Md.

By RALPH MATTHEWS

Robeson as "Othello"

Broadway is raving over Paul Robeson's portrayal of the title role in "Othello" and justly so. But even more significant to me than the acclaim he is receiving is his own comment on the theatre as an institution which gives a rare insight into American life. When asked why he had deserted his career as a lawyer in order to become a big white firm which offered him a lucrative practice, Mr. Robeson said, "As a lawyer I would have been circumscribed; my color would have been a deterrent. I could never have hoped to become a Supreme Court judge, but in the theatre the sky is the limit."

Paul Robeson is not the only famous actor who has deserted the legal profession for the stage. Clarence Muse, noted motion picture star, is also a law graduate. There are many others. But the question is: just why do they leave the law for the theatre, or are they thrown upon by many, turned out to be more liberal, and by the same token, more Christian than other professions, even the field of religion?

Noted actors mix and mingle with a freedom unknown to clergymen and bishops. Famous stars share honors and dressing rooms where prelates refuse to share pulpits.

Not Always Liberal

Today, Broadway show-goers are paying top prices to see a huge black hulk of a man make violent love to a white woman, crushing her in his arms and showering her with kisses. Nobody is any the worse for the experience.

But Broadway was not always so liberal, even with old classics. I recall less than seven years ago when Producer George Abbott gave us a modernized version of "Uncle Tom's Cabin," elaborately produced with the financial backing of Warner Brothers, titled "Sweet River."

In this play, Eliza's mulatto husband was played by the colored actor, Juno Hernandez, of "John Henry" radio fame, and Eliza was portrayed by an obscure young white actress. Throughout the performance, Hernandez was never permitted to caress his wife, spouting his most tender love passages at a safe distance.

The show flopped after three performances, in spite of a small fortune spent in revolving stages and other theatrical tricks, because the public could sense that the drama was not convincing. The love scenes lacked a ring of sincerity.

Public Not Ready

It was not Hernandez's fault, but the producers felt America was not ready to see a colored man make love to a white woman, even though she was under cork. The American theatre has come

Features Hamtree

Hamtree Harrington, who for from theatre to radio station try-years has been rated as one of the best actors-comedians in the business, is back in the limelight after December 3. The other leading roles in the Boston's theatres and night clubs, play are given to the talented Carl drawing a fat part in Prock Gose and Franklin Fox. Book by From Pillar-Rose Kuhn. This will make the

Some of America's problems of detection.

so long ago when an Ethel Waters, a Lena Horne or a Katherine Dunham would have been an involved if the spirit of the theatre possibility because Broadway re-could be transplanted into every-day life. Here ability and artistry only are the measure of the man. There were many colored min-I think Robeson is correct—the strel men, but women were taboo, sky's the limit. Many talented colored women, fair enough to pass for white, became famous, but they lived in

Pillar to Post

New York, N. Y.

used
the other being the hit item.
Production 1943
Harrington

Ellington Is Triple-Threat Man of Year

Kansas City, Mo.

Pearl Primus, Dancer Is Newest New York Sensation

THOSE GREATEST DURING THE YEAR

By DOLORES CALVIN

NEW YORK CITY — (C) —

Just about the biggest thing to hit Broadway during the good old year of 1943, is the stage play "Othello" with massive and wonderful Paul Robeson as star. Robeson, himself, is to be commended as one of our greatest actors and personalities. He recently took time out to vouch for Negro ballplayers at the big-wig meet. Next to him comes Lena Horne, who brought to Hollywood the idea of a beautiful colored girl in musicals. Her "Cabin in the Sky" and "Stormy Weather" were all-sepian films with accent on her loveliness plus the new-comers, "Thousands Cheer" and "I Dood It." Miss Horne's Capitol engagement legitimately established her Broadway success.

Duke Ellington gave two sensational Carnegie Hall concerts in one season, was a feature in "Cabin in the Sky", Joe Louis, fistic champ, won acclaim for just punching the bags in "This 'is The Army". Count Basie did a few movies, made cross country tours and ended up as a feature in "Top Man." Ethel Waters has a stage show to her credit for the year, "Laughtime" which she did both in San Francisco and New York. The Mills Brothers returned to the scene with a revival of "Paper Doll" which became an overnight hit. Canada Lee did "Liberty" while living in a dance-hall's house. Hazel ran off to Hollywood several times to do films, namely, "Something To Shout About" as her debut, then came "I Dood It." She recently celebrated five years at Cafe Society Uptown. After Hazel, is Kenneth Spencer, star of "Bataan" and Cafe Society Uptown. He gave to the theatrical world, a rich, deep voice similar to Paul Robeson. Perhaps the discovery of the year is Miss Pearl Primus, modern dance artist appearing at Cafe Society Downtown and

who chose between medicine and dancing as her career. Miss Primus is considered the best of the creative dancers.

The best bands of the year belong to Lionel Hampton and Cab Calloway. Hampton recently left the Famous Door which opens next week as the New Cotton Club. Calloway compiled his famous "Jive Dictionary". Al Sears showed promise in the beginning of the year and kept through as a new coming band of talent. Ella Fitzgerald, Don Redmon's band and Maurice Rocco headlined the Cafe Zanzibar on opening date. Rocco is the latest sensational jazz pianist who plays while standing up. Louis Jordan gets his Hollywood break for "Three Cheers for the Boys" the last month. Phil Moore, Lena Horne's pianist, wrote a hit son for her, "Shoo Shoo Baby."

Marriages went to Marian Anderson, when it was finally announced, to "Razz" Fischer and Jeni LeGon of "Early To Bed" married Phil Moore. The Ralph Cooper air show continued until early this year when it toured with Patterson and Jackson, Lillian Fitzgerald, The Four Blue Bonnets, Vivian Harris, Louis Jordan and band and William Graham as representative. The banner was "Pabst Blue Ribbon" and the troupe entertained servicemen in the U. S. A. The Willie Bryant Troupe that went overseas for the USO, the first colored to do so, returned recently. They were Kenneth Spencer, Roger Ramirez, Betty Logan and Julia Gardner. They pleaded for more such units to be sent over.

Finest stage show this season is "Carmen Jones" but we cannot forget "Porgy and Bess" which is still touring. W. C. Handy's unfortunate accident in October took him off the scene for a while, but the old master, now 70, is rapidly recovering. Muriel Rahn in "The Pirate" with Lunt and Fontanne, later a star is "Carmen Jones". Bill Robinson divorcing Fannie Robinson

and remarrying.

Death stalked leisurely through the country and took a handful of our greatest theatrical stars, namely, Nathaniel Dett, Ruby Elzy, Jules Bledsoe and lastly, "Fats" Waller. Dett had just recently left Bennett College to devote more time to composition; Miss Elzy was preparing for a grand concert tour; Bledsoe resided on the coast studying and "Fats" was on his way home for Christmas.

The Negro has lost some fine musicians, and gained some. Many of those great last year are even better for 1943. May 1944 bring us even greater stars than we have ever known.

Reviewers agog over Broadway's "Carmen Jones"

The various reviews, all of them terrific raves, presenting a rather confusing picture, New York critics are agog over the Billy Rose presentation of "Carmen Jones," the 20th Century version of Bizet's opera, "Carmen" which has hit Broadway.

Despite some indications in that direction, both Negro and white reviewers claim that the opera is in no way a mongrelized version; nor does it have any traditional Negro stereotypes despite its all-Negro cast. Typical of the raves in the metropolitan and community press of Gotham was the following article by Lewis Nichols in the New York Times of December 12:

"Possibly it is a little soon to begin tearing the bricks from the Metropolitan Opera House as an indication that institution has outlived its usefulness. But if the authorities down there are biting their nails these evenings, they may perhaps for this once be pardoned. For Billy Rose has taken up the opera, and what Billy takes up he usually engulfs. The World's Fair ended by becoming a suburb of the Aquacade, and the world of the night clubs radiates out from the Diamond Horseshoe. Now that he has broken the intellectual ice by offering "Carmen Jones" as a variation of the traditional "Carmen," there is no telling what he may do. For every music lover or theatre lover in America has at least one opera he would like to see modernized.

Nevertheless it will be hard to beat Opus One in the Rose album of familiar music, for "Carmen Jones" has everything it needs to make great theatre. For years the scholars on the Metropolitan beat have been saying something should

be done about "Carmen," that the score would make a wonderful score for a rousing musical. They have been right, of course, and the new show at the Broadway Theatre proves it so. The Bizet music is used intact, and with a few minor exceptions it is played in the order in which it is heard in the opera. Robert Russell Bennett, who uses the full new score when composing, has been at considerable pains to assert and swear no liberties have been taken with the score. "Carmen Jones" may now be set in Georgia and it may have an all-Negro cast, but the music is not boogie-woogie—not more so than Bizet wrote it at the time.

"But it is Oscar Hammerstein II who has brought up "Carmen Jones" so that she well deserves the place she is receiving in the local theatre. Every writer in the world always has felt the impulse to do something about the librettos of the opera, the something usually meaning a parody. Not Mr. Hammerstein, who takes his task seriously and not with the wayward pencil of a humorist. He has changed Don Jose of the opera to plain Joe, and Micaela to Cindy Lou and Escamillo to the Toreador, to Hualy Miller, a prize fighter. But what they sing and say is all in keeping with the characters and with the main threads of the "Carmen" story, which, incidentally, he has followed very carefully. The opening night audience sat wondering slightly what would happen to the Toreador Song when events moved on to that. There need have been no worries for it went along

with a boxer discussing his trade just as had his fighter predecessor:

"Stan up an' fight until you hear de bell,
Stan toe to toe,
Trade blow for blow!
Keep punchin' till you make your punches tell,
Show dat crowd watcher know! . . .

"In writing librettos, the danger at the opposite pole to parody is a too slavish and exact following of the original, as though the modern librettist dared not toy with tradition. Mr. Hammerstein has not fallen into that error either. His characters express themselves as they would normally under the circumstances of the plot. Their dialogue is easy and familiar; they talk as they would if they were working in a parachute factory down South and an Army corporal named Joe fell for a girl named Carmen, last name Jones. Mr. Hammerstein has not been overawed by the fact that this time he is working with Bizet as a collaborator, and treats the matter much as he did when writing the libretto for "Oklahoma!" Or, to use a more exact parallel, when he was writing the words for "Ol' Man River."

"The principals have come from various places, some of their voices more fully trained than others. Probably for the most part they could not be heard in the last seats of the Metropolitan Opera House, but at the Broadway they are more than satisfactory. Behind them is a large chorus trained by Robert Shaw, a chorus which is thrilling to hear."

ELLINGTON GROSSES MORE THAN \$200,000

Courier Pittsburgh, Pa.

NEW YORK—Duke Ellington and his orchestra hit the road Nov. 12, after ending their four-week engagement at the Capitol theatre, which started with a record smashing \$85,000 gross for the first week, \$75,000 for the second week, and brought in as much as \$60,000 even in the last week.

In connection, a touching tribute was paid, while at the theatre, to

but that it should be recorded for graphs, since the Petrillo ban on the many thousands of her devoted recording is still in effect.

Before leaving, Ellington put in two days at the World Record Studios, making transcriptions of 25 numbers popularized during the band's New York broadcasts. These transcriptions will be heard on radio stations all over the country, but cannot be sold for use in private phonographs.

New York, N. Y

Good News For Colored Troops Overseas **SEP 11 1942**



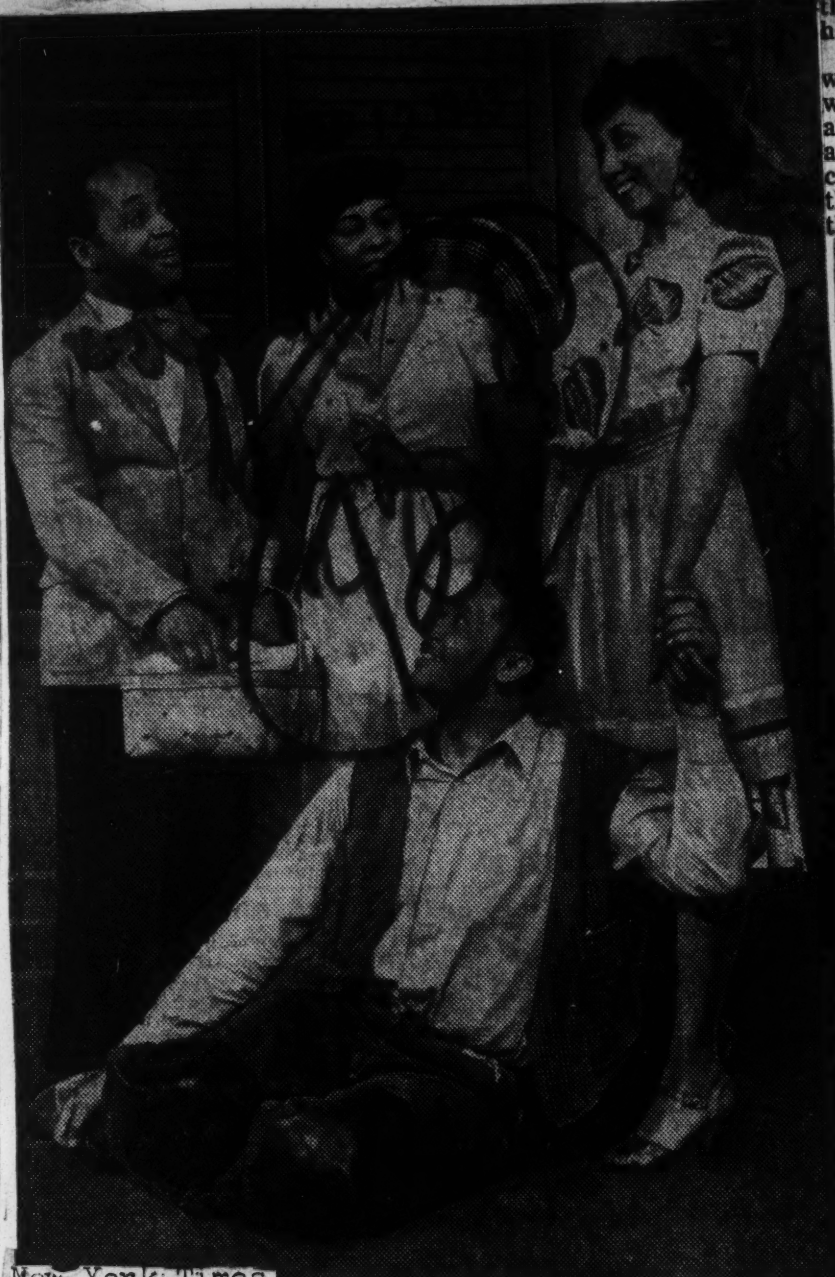
Dick Campbell, who handles the colored talent for USO, is largely responsible for this move, which will do much to let our boys overseas know they are not forgotten back home. Godspeed to those artists who will entertain our boys in those far off lands. And may this be but the beginning. Will some of our big names offer their services for the entertainment of our fighting men?

have had the good fortune of working steadily and earning sizeable salaries, much of it due directly to the boom in show business because of the war. It would seem then that it is not asking too much of them to put aside for a few months their personal gains in order to make a little more tolerable the life of a fighting man who has relinquished his every right until the bloody business of winning the war is finished. How about it?

Al Bloomingdale, co-producer of "Early To Bed," and Mike Todd have commissioned Fats Waller to write the musical score for their new musical show which, as yet, has not been titled. Waller again will team with George Marion, jr. He is doing the book and lyrics. You will remember that it

Another Precedent Broken

For the first time in the history of the Lincoln Hotel, its lady manager, Mrs. Maria Kramer, booked a colored band into this favorite spot of the white gals.



New York, N. Y.

Back to Forty-fourth Street comes "George and Bess" on Monday. Above Edward Matthews, Harriett Jackson, Todd Duncan and Etta Moten.

Dunham Revue Still a Hit

Afro-American Baltimore, Md.

but Must Vacate Broadway

NEW YORK.—Unable to secure another theatre after the termination of its run at the Martin Beck Theatre on November 13, when "Connecticut Yankee" moves in, Katherine Dunham's "Tropical Revue" will end its engagement on that date and take to the road.

"Tropical Herveel" opened on housing situation on Broadway September 19 for a limited engagement, became an immediate hit and decided to remain on Broadway indefinitely. Prior to Monday evening performances will be omitted during the final four weeks of the engagement. ing of the Martin Beck by "Connecticut Yankee" compelled S. Hurok, sponsor of the production, to seek another house, and the Morosco was obtained.

Records on B way
NEW YORK — Duke Ellington and his orchestra made their long-awaited return to the Broadway theatre scene, started off last week at the Capitol Theatre with the sensational gross of \$85,000.

Alto the Duke and his show, with the glamorous Lena Horne, were booked for three weeks with an option for a fourth, attempts are already being made to cancel certain previous commitments so the band will be able to remain there for five or even six weeks.



Washington, D. C.

DUKE ELLINGTON,
who plays his own compositions
in his concert at Uline's Arena
tonight

Doin' Double Duty



Afro-American
Baltimore, Maryland

who is currently appearing at New York's Capitol Theatre with Duke Ellington's orchestra, is also heard Saturday evenings at 7 o'clock on WMAZ's New York over the Blue network.

Afro-American
Baltimore, Md

"Porgy, Bess"

Opening a

Street singing, whose singing of "Swanee Song" something "flying Down to Rio" fame, and to hear; Edward Matthews, alter-a-conceal, took the lead as innate Porgy, and former Boston Bess was Ann. Blythe left the chorister; Alma L. Medford, War-cast for the concert stage, other; Iren Coleman, of West Medford, wise the cast has remained the and Eva Jessye, of Methuen, came since the revival by Cheryl Crawford at

Had Phenomenal Run

The operetta has had a phenomenal run. It grossed more than \$8,000 in one week at Los Angeles, a record for the West coast.

By LYDIA T. BROWN

BOSTON — When "Forge and Best," George Gershwin's folk opera, opened here Monday at the Shubert Theatre, it was a sort of home-coming for several Bostonians who are members of the cast.

Among the cast are Harriette Camden, formerly of the Metropolitan Opera, and the late Mrs. George Gershwin.

SEP 26 1963

SEP 26 1943

CHARLIE FUQUA, the guitarist, at the tender age of ten learned to play on his home-made guitar which he built from a cigar box and strands of wire.

72a

DEKE WATSON, the tenor popularly known as the deacon, once actually studied for the ministry. He sidetracked the clergy to become a dancer with a vaudeville band called the Four Riffs.

SEP 26 1983

Courier

NEW YORK—After months and even years of waiting and speculation, the Margaret Webster production of the Shakespearean tragedy "Othello," starring Paul Robeson, arrived on Broadway last Tuesday evening. Hailed by critics and distinguished first-nighters as the best interpretation of the opus to ever hit the Main Stem, Paul Robeson's portrayal of the tortured Moor was hailed as the best among many. Although Iago, as played by José Ferrer is a charming villain, who Robeson is on the stage he alone commands all eyes and ears. His statuesque figure and resonant voice dominate all other characters, although "Othello" has always been considered one of the weaker

Uta Hagen, who enacts Desdemona, is a sweet, frail, utterly charming person as the white girl who chooses to marry a Moor and forsake her family rather than live without him. Even with her dying breath she tries to shield him in the deepness of her devotion.

DELICATE JOB

The entire cast is superb, a carefully selected group, of which Miss Webster, who produced the play, is a prominent member. Faced with a delicate job because of the racial aspects of both the drama and the cast, the lady has done a fine piece of work. On opening night, after 10 curtain calls and innumerable bravos, Miss Webster was forced to say a few words. She said that she and Paul Robeson had dreamed of just such a night for many months, but had almost never expected it to occur. Then, turning to Mr. Robeson, who was standing surrounded by the

POTHELO

The late George Gershwin composed the superb music for the play, music built around Negro folk themes he studied on a long visit to the South Carolina Lowcountry in preparation for his work. Many rank this is some of the finest and most distinctive American music. Dorothy Heyward, wife of the late novelist, adapted the book to the stage.

Rose brings the opera to New York for presentation at one of the bigger theatres. The casting, a formidable job, was handled with characteristic completeness and competence by John Hammond, Jr., famous young white friend of the Negro. The cast represents persons drawn from all parts of the country.

Shubert Theater in New York
'Porgy And
Columbia, N. C., Reopened
Bess' Coming
November 19

November 6, 1943
 "Porgy and Bess," the remarkable drama with music that was fashioned from the South Carolina book, "Porgy," by the late Dubose Heyward, will be performed in Columbia for the first time on November 19, at the Township auditorium. Seats may now be reserved by mail orders, addressed to the Palmetto Theater, which is sponsoring the single evening performance at the auditorium on the 19th. Tickets will go on sale over the counter at McGregor's Drug Store on November 10.

The company that has remained the top one since the first performances of the music play will come to Columbia, with several exceptions. The part of Porgy will be played here by Todd Duncan, who originated it in New York. Best will be Etta Moten.

**'Carmen Jones,' Smash Hit
In Philadelphia Premiere**

PHILADELPHIA—(ANP)—With an all-Negro cast, a new libretto by Oscar Hammerstein, II, and sets and costumes of brilliance, sophistication and ultra modern splendor, the opera "Carmen", a perennial favorite in opera houses throughout the world over the past 60 years, came into a new and sensational rebirth in this its world premiere at the Erlanger theatre. Bold and as in a town in South Carolina.

The music of the opera "Carmen" debut at the Opera Comique in Paris back in 1875. The difference is in how she portrayed the "Carmen" by Muriel Smith, the beautiful 20-year-old Philadelphia mezzo-soprano, gives to the theatre a new personality of much promise. There were veteran critics almost unanimous in saying that Miss Smith is almost perfect in the role in the Metropolitan "Carmen" next season.

"Carmen Jones" will play two weeks in Philadelphia and then move to Boston for two more weeks of its tryouts before Billy

THE FIRST LADY OF SONG

ELLA was discovered at the Harlem Opera House Amateur Hour when she was 16. She ran away from the Riverdale N.Y. orphanage to enter the contest as a dancer.

SEP 19 1943

HICK and his wife adopted her legally, coached her, then shared billing with her when she developed. Four years ago Ella wrote "A-TISKET, A-TASKET" and zoomed into the national spotlight.

ELLA FITZGERALD

The old operatic regiment of dragoons have changed from their traditional scarlet and gold to the khaki of Negro military police guarding the fact. Don Joe is a corporal of the cops who deserts the unit to run away with Carmen. The toreador, Escamillo, is "Husky" Miller, a heavyweight champion prizefighter; and the two comic smugglers, Remendado and Dancairo, are "Rum" and "Dink," prizefight promoters.

The Micaela of "Carmen" is Joe's girl, Cindy Lou of "Carmen Jones" and is as saintly and faithful as the Micaela of the "Carmen" debut at the Opera Comique in Paris back in 1875. The difference is in how she expresses it.

As a production, "Carmen Jones" is beautiful to behold; a spectacle not surprised even by the extravaganzas now playing Broadway in New York City. It is done in the best manner of Billy Rose which means it is tops.

The things Negroes are "expected" to do in the theatre are conspicuous by their absence; there is no tap dancing, no crap games, no "amen, Lawd," no handclapping and shouting, praying

and bowing and scraping. Instead they are marvelous ballets danced with precision, grace and dignity, as well as high skill by some of the best colored dancers in the country. The singing is superb, the choruses rising to the occasion with enchanting harmonies done with spirit.

"Carmen Jones" as portrayed and sung by Muriel Smith, the beautiful 20-year old Philadelphia mezzo-soprano, gives to the theatre a new personality of much promise. There were veteran critics who said Miss Smith is almost sure to sing the role in the Metropolitan "Carmen" next season. Shapely, with engaging stage presence and excellent voice, Miss Smith is in this newest venture of the Negro in opera what Lena Horne is to the movie screen. Luther Saxon, another Philadelphian, sings and acts the part of Joe with rare ability and intelligence. His murder of Carmen in the last scene has been acclaimed as a masterpiece.

Policeman Glenn Bryant, on leave from the New York Police Department, is a big, vibrant "Husky" Miller who dominates the stage the moment he appears. Carlotta Franzell, as Cindy Lou, was delicate, and wholly captivating and scored a personal triumph in singing her two arias. Jack Carr, Napoleon Reed, June

Hawkins and Jessica Russell, Dick Montgomery, and Cosy Coles, the famous drummer, who are among the featured performers, are excellent.

"Carmen Jones" will play two weeks in Philadelphia and then move to Boston for two more weeks of its tryouts before Billy Rose brings the opera to New York for presentation at one of the bigger theatres. The song, a formidable job, was handled with characteristic completeness and competence by John Hammond, Jr., the famous young white friend of the Negro. The cast represents persons drawn from all parts of the country.

WHEN Ella got up to dance, she was so frightened she couldn't move her knees. So she sang, instead, and got the gong. But the late CHICK WEBB and MOE GALE, his manager, thought she had something.

IN JUNE 1939 Chick died of an old injury, at John Hopkins hospital and legally bequeathed the band to Ella. She carried on with the band for several years. Finally because the draft had taken too many musicians the orchestra disbanded. Ella now sings with the FOUR KEYS, a famous instrumental group, and is featured via the BLUE NETWORK when she isn't appearing in motion pictures, or at N. Y. nightclubs, or one-nighters.

both agreed.

The music of the opera, "Carmen," has been practically untouched, save in a few places. Mainly, "Carmen Jones" is the original opera brought up to date with a change of locale to a parachute factory in a southern town and to an extravagant country club in Chicago; a modernization of the story, and an all-colored cast added. Instead of Prosper Merimee's deville of 1820 and its cigaret factory where Carmen rolled smokes for the dragoons of Alcala, she is folding parachutes for the U. S. Air force in a town in South Carolina.

through with her demands. Not until after opening night of the show in Philly did Miss Rahn consent. She will, however, continue to do concerts which have already been contracted for her and will alternate in the leading role with Muriel Smith, New Yorker.

Miss Rahn sings at Tennessee A. and I. State College, November 12th, and at Kentucky State College, November 14th. She'll then rejoin the cast of the swing "Carmen," in Boston on November 16th.

"Carmen Jones" has made operatic history, critics and audience

Daily Worker
New York, N. Y.

Muriel Rahn In "Carmen Jones"

NEW YORK CITY — Miss Muriel Rahn has just finished signing a contract to do the lead for "Carmen" which opened successfully last week in Philadelphia. The young star held out against Billy Rose, millionaire producer through her manager, Dick Campbell, for many months until Mr. Rose finally came

ELLINGTON HORNE AND
INKSPOTS RULE BROADWAY

Source **Pittsburgh, Pa.**

NEW YORK.—On a street, which since the war-time boom has hit many an all-time-high for attendance, the two vaude-picture houses which are starring the Negro talent have box-office figures which read almost like the national war debt. Leading the list and ringing up some more dollars than have been seen. The other show which stars col-
orized talent is the Capitol in the last 10 years' record talent is at the Paramount, is the Duke Ellington-Leno Horne which has the spots as their show. With an opening day record for an attraction. **Behind the**
of \$11,000, the cash report for the leader, the box-office receipts at the end of the first week are \$85,000. The pay-
This is all the more remarkable a cash intake of \$75,000. The pay-
because the Capitol's prices are parity of the "Spots" at this house
as high as the rest of the the has always been outstanding, and
tres along the Great Dimmed Out this marks the third or fourth
Way. Because this is the first all-time that they have appeared there
colored show to play at the theatre this year. All of which goes to
since it inaugurated a new show the appeal that septa talent
few months ago, and also because has for present-day entertainment
is just about the fourth such seekers.

how to play at any of the Broadway theatres which feature flesh and blood entertainment, the results of the new experiment are being eyed with

Her Secretary, too.....

Ethel Waters Accuses Dancer In Trunk Theft of \$23,000

Call
Kansas City. Mo

Savage Denies Guilt

Charges He Used
Locksmith to Open
Wardrobe Trunk

BULLETIN

LOS ANGELES — (NPB) known in dancing circles was — Archie Savage, widely held to answer charges of grand theft at his hearing Friday (Aug. 27), and will face preliminary court on September 13th. The dancer was accused of stealing \$10,000 in cash and \$13,000 worth of jewelry from the home of stage, screen and 1943 star, Ethel Waters. The former Katherine Dunham male dance star, was represented by Atty. Gladys Root. He is at liberty on \$10,000 bond posted at the time of his arrest.

By VERNA ARVEY

LOS ANGELES. — (ANP) — Archie Savage, a 29-year-old dancer, was booked in county jail last week on suspicion of burglary after Ethel Waters, famous musical comedy star and movie actress, had accused him of stealing \$10,000 in cash and \$13,400 in jewelry from a trunk.

Miss Waters said she discovered the theft upon her return from an engagement in San Francisco. A business card advertising a local locksmith was found in her quarters and she deduced that someone familiar with the

location of the valuables had opened the wardrobe trunk with the aid of a locksmith. Savage, her former secretary, was immediately suspected.

Includes Ring

The missing gems included a \$6,500 pin, a \$900 watch and two rings valued at \$3,500 each.

Asked why she kept so much money in a trunk, Miss Waters, whose wealth is estimated at nearly a million dollars, said the small fortune represented her earnings from a recent movie and that she just tossed it in the trunk to store it.

Savage has denied the theft.

Miss Waters related how her attention was directed to the crime by the wailing of nuns in a Carmelite Monastery, who discovered to their woe that the check sent them by Miss Waters had been refused because of "insufficient funds". The celebrated actress who was at the time one of the stars of a variety bill now running at the downtown Biltmore theater, said she was surprised at the discovery of low funds in that particular bank.

A hurried checkup of cancelled checks from the various banking places, revealed one check cashed for \$732, in perfect order endorsed by Savage through the Bullock's Wilshire department store. Miss Waters remembered she had asked Savage to stop by the store and pick up a party dress for her Godchild, Allegetta Brown Waters. She had signed the check and left the amount blank to be filled in by Savage. No dress has yet been forthcoming the actress-singer related.

Confesses to Her

The actress, further related she missed some jewelry one night. She hurriedly left the theatre. When she returned, she said she could not locate the \$10,000 in cash she was keeping on hand to pay her income tax and other property taxes with. The trunk in which

the money and jewelry valued at \$13,000 dollars was secreted appeared unmolested. Because of other derelictions, she said she questioned Savage, and threatened to have every one of his friends who he entertained in her home during her absence questioned by the police.

She said, Savage "confessed" a chance remark made by Miss Waters about finding a card the crime to her. Saying he took the money and jewelry and that his word was "just as good as yours." Mrs. Waters said he defied her to bring about his arrest on the grounds that her charges could not be supported. bearing the name of a locksmith in the presence of detectives led the officers to the locksmith who related how he and his partner had been called to the Waters home, 2127 So. Hobart Blvd. to fit a key to a trunk by the servant of the house.

The officers took Savage to a police showup where six other young Negroes of similar age complexion of Savage were lined up behind a screen. The locksmith immediately identified Savage as the suspect. The dancer's secretary was then booked by the officers. A grand theft suspect Savage secured his release pending a hearing on \$10,000 bond. Savage came here more than a year ago as a member of Katherine Dunham's dance revue traveling with the "Cabin In The Sky" stage show in which Miss Waters was starred. He denied the theft.

Miss Waters is slated to return to New York next month where she will be featured in a Broadway play production. She will return here however in the event she is wanted at the suspect's trial. Miss Waters has experienced a similar disappearance of large sums of monies taken by men friends she has tried to aid in New York. She very indignantly insisted that her relations with Savage was not of the love variety. Savage likewise insisted that "I was not her sec-

retary."



Chicago Bee
Chicago, Illinois

MURIEL RAHN.

Miss 'Carmen Jones' Steps Out! On Broadway Again

NEW YORK, Nov. 25. (CNS) — Muriel Rahn, sensational New York concert soprano, now appearing in the title role of Billy Rose's "Carmen Jones," will be seen on Broadway again this season. The talented, young artist who startled the opera and

music world recently by learning and performing a difficult role in two weeks, last seen along the Great White Way in the Alfred Lunt-Lynn Fontanne extravaganza "The Pirate." Each season, Miss Rahn divides her time between concert and theatre.

the Negro theater group which will give young playwrights, actresses, etc., a chance to display their talents before live audiences by searching for a few backers to help get the Group started next month. Cab Calloway, Fats Waller, Duke Ellington and other famous colored stars have expressed interest in Bob Howard's plan.

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A year ago last August, while rehearsing for "The Pirate," she took time out to go to Chicago and sing with the eighty-piece symphony orchestra at the famous Grant Park Shl, the first of her race to be so honored. Later in the season, she deserted Broadway and the Lunts for a concert tour that took her over a thousand miles. During the summer she became the first Negro

Bob Howard Seeking Backers For Negro Theater Group

Bob Howard, comedy star of "Early To Bed" who is organizing

Meet To Plan Colorful African Dance Festival At Carnegie Hall

Age
New York, N. Y.



Asadata Dafora, African Dancer, Chief Performer In "African Dance Festival" At Carnegie Hall, Dec. 13

Asadata Dafora, outstanding African dancer and musician in this country, is staging and will be chief performer in "African Dance Festival," to be presented on Monday evening, December 13th at Carnegie Hall, under the auspices of the African Academy of Arts and Research, with Mrs. Roosevelt as guest of honor.

Not since he staged "Kykunkor" and "Zunguru," his dance dramas which received so much acclaim some years ago, has Dafora attempted such an ambitious presentation. Besides singers, dancers and specialty dancers, the African Dance Festival will involve an orchestra of drummers, including the largest war drum in this country, and six other musicians.

Last season, Dafora and two of his dancers, as well as his chief drummer, Norman Coker, were the chief figures at the annual Dance Festival at Fiske University. He also appeared at the Brooklyn Mu-

seum, and at several recitals. Other recent appearances include the Dance Festival at Jacob's Pillow, Mass.

The theme of African courtship and wedding festivities will be the core of the festival. Between the various dances, songs and music interludes that will make up the program of the Carnegie Hall event. It will include several classic African wedding dances. The program will open with a courtship scene in the Maiden's Village of a West African tribe, and continue through the festival dances and music.

The African Academy of Arts and Research is a new organization devoted to spreading information about that continent which is practically unknown to most Americans, where so many of our soldiers are now fighting and perhaps witnessing, in some villages, similar festivities to those that will be seen on the Carnegie Hall stage. This is the first of its projects in

the arts field.

A partial list of sponsors for the event includes: Dean George E. Payne of New York University, Alice Jackson Resner, Mr. and Mrs. Gilbert Miller, Mr. and Mrs. John Golden, Mr. and Mrs. Brock Pemberton, Mr. and Mrs. Vinton Freedley, Viola Allen, Antoinette Perry and Felix Brentano.

Philadelphia Tribune
New Drama Company
Appears On Broadway
Philadelphia, Pa.
NEW YORK. (AP) —

Broadway witnessed the birth last week of a new theatrical firm designed to produce dramas on American Negro life. The organization will be known as Negro Theatres, Inc., with James Payne, choreographer; Perry Watkins, scenic artist; and A. Allen Saunders, attorney, as founders.

According to Watkins, approximately \$10,000 will be required to get the project into "active production by November 1." No scripts have been acquired by the organization at this writing.

Negro Theatres Inc., is the third producing group to be announced this season. The others are the Harrison theatre and the American Negro theatre.

"Early to Bed" Favorites

Amsterdam News
New York, N. Y.



BOB HOWARD and Miss LeGon, featured players in the Broadway stage hit musical comedy, "Early to Bed," Howard is being considered for a movie role and Miss LeGon, an unusually fine dancer, is said to have first consideration for a new musical now being written for production next year.

Popular Demand Keeps Dunham at Martin Beck

Peoples Voice
New York, N. Y.
S. HURK presents
KATHERINE DUNHAM
and her Company in
TROPICAL REVUE

MARTIN BECK THEATRE, 45th St., W. of 8th Ave. - CI. 6-6363
Even. 8:45. \$1.10 to \$3.30 - MATS. SAT. & SUN. 2:45. \$1.10 to \$2.75
For the first time since Kath again letting her public in on the Katharine Dunham presented her dancesecret the dance and at the group for a musical comedy audi-same Martin Beck theatre which ence in NY. Miss Dunham is oncehoused Cabin in the Sky it be-

Unfortunately, Trio holding a spot further down in the show. The latter is excellent entertainment and did little to inject a variety note into the show, but in the second half of the program which is where they belong, I could have viewed them without reservation. But these are minor interruptions in an otherwise perfectly delightful and informative dance

and her group in the movie. Stormy Weather, only got a glimpse of the group's authentic dancing abilities. The program, which Miss Dunham presents nightly and twice on Saturday and Sunday, runs the gamut of native and folk dances done expertly by dancers whom Miss Dunham has trained. Those who saw Miss Dunham

FINELY TRAINED

evening. There is the Rite de Passage, danced by Tommy Gomez, Lavinia Williams and Roger Ohardieno. The program notes tell you that "this is a set of rituals surrounding the transition of an individual from one life crisis to another." This piece is not an authentic ethnographic dance belonging to any particular locale, but rather an artistic creation utilizing ethnographic ideas and motives.

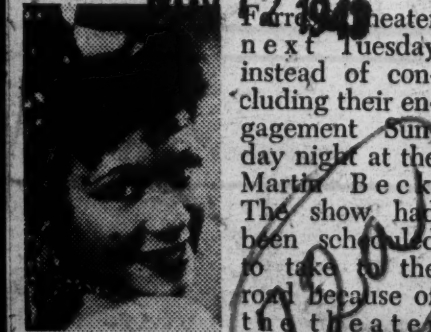
Tommy Gomez is the boy initiate, Lavinia Williams, the maiden, and Roger Ohardieno, the warrior. These three give you dance art, in its best form. For variety, there is a rumba suite, primitive rhythms, plantation dances, the very popular Woman with the Cigar, Bahiana, and a jazz suite.

All of these dances have been conceived and staged by Miss Dunham, who also has trained individually each dancer in her group. Equipped with a Rosenwald Fellowship, Miss Dunham spent time in the various islands, studying the customs and dances of the natives and holding a degree in anthropology. Her training is premised on the anatomy first.

HONOR TO RACE

Perhaps these are the secrets behind the magnificent, graceful use of the bodies of these dancers. It is something no one should miss if music and grace have any place in his or her makeup. A treat awaits you at the Martin Beck theatre and, not the least of all, a terrific pride in the accomplishment of a young Negro woman who has fought down and through all the barriers which you and I know.

Katherine Dunham and her *Tropical Rhapsody* will move to the



Miss Dunham changed its plans when the Forrest's present tenant, *Manhattan Nocturne*, decided to close this Saturday.

Laugh NOW, starring Frank Fay and Bert Wheeler, will end its local run next Saturday night, Nov. 20, after 126 performances.

Ira Aldridge vs. Paul Robeson

Radio Script Writer Who Brought Life of Aldridge To Air Audiences Compares "Othello" Performance With Robeson

NOV 20 1943

By FRANK GRIFFIN

(Well-known radio script writer who had the distinction of bringing the life of Ira Aldridge to radio audiences. Mr. Griffin has made extensive researches into the life of Ira Aldridge and his comparative study of Aldridge and Paul Robeson in "Othello" is especially apt of the situation on Broadway today.—Editor's note.)

As I sat in my seat in the Shubert Theater that Tuesday evening and the lights began to lower, my mind went back many years to a story I read as a kid and have since reread many times. The story of a great Negro Shakespearean actor of the 19th century. His name was Aldridge. Then the music began to play and the performance that Ira Aldridge had wanted to give in 1839 in America had come to life on the Shubert stage over a hundred years later.

No, Ira Aldridge never gave that performance, nor any other in his native land although he was legend in Europe. When he was about to sail to perform here in 1867 he died.

ROBESON ENTRANCE DIGNITY

My musings ended when Paul Robeson made his entrance on the stage as Othello. It was electrifying. It was gallant. It was full of dignity. And from that moment on the mind could think of nothing else but the action on the stage.

Some one rustled a program behind me and a number of heads turned resentfully toward the offender and then back to the stage, for this was theater at its best. You seemed to feel that what was going on on the stage was real. And so it went to the final curtain. Then deadly silence. Suddenly pandemonium broke loose. The applause was thunderous. The audience whistled and shouted.

There were cries of "Bravo, Bravo," and for the goodly part of a half hour it kept up. Not one person left his seat for the exits. Margaret Webster made a speech from the stage and then from sheer exhaustion the audience ceased their applause and began to stream from the theater into the needle-point, hermisty rain outside.

ALDRIDGE MAN OF MARYLAND

And once again my thoughts turned to the story of Ira Aldridge and I began to compare these two great men, for they were not only great men of the arts, they were great men of the people. Aldridge was born in a little town in Maryland called Belaire. He, like Paul Robeson, was a giant of a man, six feet tall, graceful and highly polished. In his youth he was apprenticed to a ship carpenter and worked with the German-Americans on the eastern shores of Maryland.

Like Paul Robeson, Ira Aldridge's father was a farmer and he had to learn to speak German

Amsterdam News
New York, N. Y.

fluently. In 1826 he met a great Shakespearean English actor, Edmund Kean, who was impressed with Ira's desire to become an actor and saw immediately his great possibilities and talents.

Kean took the young Aldridge to England with him and taught him and schooled him. He made his first appearance in the Royal Theatre in London, playing the role of Othello and later at Covent Garden Theater. Robeson also played the role first in London to great acclaim.

MADE TOUR OF EUROPE

Later Aldridge toured Europe. After playing in Berlin, the king of Prussia conferred upon him the title of Chevalier and gave him a medal.

During a performance in St. Petersburg a young man in the audience shouted "She is Othello. She is innuendo." During the death scene of Desdemona.

Aldridge received the Cross of Leopold from the Emperor of Russia and the Maltese Cross in Bern, Switzerland. He was idolized in Amsterdam, Brussels, Vienna, The Hague, Danzig, Cracow, and Gotha to mention a few of the cities of Europe. He was a great friend of Dumas in France and Tolstoy in Russia.

He sent back home thousands of dollars to help his enslaved people, and said many times that he could never be happy as long as one of his race was in chains. In 1867 he decided to come home to fill an engagement to play in his own country as the Civil War was won and he thought that now perhaps his own country would accept him. He was in the United States on August 10, 1867, but he died at Lodes in Poland nine days before, on August 7.

ROBESON MAN OF THE PEOPLE

Paul Robeson, also a man of the people, a great artist both as a singer and actor, played an audience who accepted him as Aldridge must have been acclaimed. And as Paul Robeson and his cast took their bows at the Shubert Theater his eyes travelled upward to the

galleries for there he knew were the people, black and white to whom he has dedicated his great talents, because there he knew were the people who love him and have made him a people's artist—not only to the Negro people but all over the world. Paul Robeson, the friend of China, Russia, of the Spanish Republic. Paul Robeson the man.

As I sat on the subway home I felt that the story of Aldridge must have been back stage and had said, "Well done Paul Robeson. I could not have done it better. Democracy moves slowly, but you have helped it to move another step forward."



Ethel Waters, sings *Stormy Weather*, *Heat Wave* and other songs she made famous, for the patrons of *Laugh Time*, the vaudeville show in which she is co-starred with Frank Fay and Bert Wheeler. The show, now at the Shubert Theater, moves to the Ambassador in Oct. 1944.

MUSIC

New York, N. Y.

IN "Carmen Jones" (Broadway Theater) a large amount of Bizet's music is used with a libretto by Oscar Hammerstein II which translates the original story of Bizet's opera into one about Negroes of today. *Carmen Jones*, a worker in a parachute factory, lures Joe, a corporal of the guard at the factory,

from his small-town sweetheart Cindy Lou, gets him to desert and go with her to Chicago where she throws him over for a prizefighter named Husky Miller, and so on. Much of what was serious in the original is translated into terms of Negro characters, situations, ways of thinking, feeling, talking, doing—which are humorous in themselves and in their relation to what they recall to us in the original: T-Bone flinging himself out of the crowd in the few dazzling dance-steps that accompany his invitation to Carmen, as against the decorous advances of the member of the chorus in the original; Carmen's song about "a cafe on de corner" owned by Billy Pastor, to the music of the original Seguidilla about the inn of "mon ami Lillas Pastia"; Husky's "Stan' Up an' Fight," to the music of the Toreador's Song; "Whisperin' Away Along de Track" (Chicago), to the music of a second-act Quintet; the goings-on in the crowd waiting for Husky's arrival at the stadium, as against the milling-around outside the bullring; and so on.

But not everything serious in the original is changed in this way; and I think—judging by the results I saw on the stage—this is a mistake. It isn't merely that I enjoyed the words of "Stan' Up an' Fight" in combination with the music of the Toreador's Song, but was made uncomfortable by the words of "Dis Flower" in combination with the music of the Flower Aria. It is also that the humorous portions employed the wonderful natural capacities

of Negroes for fun on the stage, and produced moments of amusing and exciting theater, but the serious portions demanded an equipment for serious acting—the knowledge, for example, of what to do with body and hands—which these people did not have, and the lack of which resulted in stiffness and awkwardness and amateurishness that were painful to observe.

Then the dancing. Obviously there should have been dancing, not "choreography by Eugene Loring"—which is to say that the dances in Spanish style that one sees in the original opera called for translation into straight Negro. But the first false note—and a terrific shock after the ease and naturalness of the opening—came early in the first scene, when the factory girls were singing their lilting entrance song, and

the one extravagance and humor that made them cheered even more loudly). The successful bit of choreography was the part of what is exciting in "Carmen Jones"; and there were excellent settings by Howard Bay. The singing of the principals on the second night was good; the playing of the orchestra under the direction of Joseph Littau lacked the precision—had more precision—than to say nothing of char-

72a-1943

New York, N. Y.



Billy Rose, entrepreneur of night clubs, musical shows, and operas, enters the opera world tonight when his production of *Carmen Jones* opens at the Broadway Theatre. With a modern libretto tailored by Oscar Hammerstein 2d to Bizet's original *Carmen* score, the work employs an all-Negro cast. Above, at a dress rehearsal, impresario Rose talks with the girls who appear in the second-act ballet.

NEW PLAYS

CARMEN JONES, by Oscar Hammerstein II, based on Mallhac and Halevy's adaptation of Prosper Merimee's "Carmen," music by Georges Bizet. Staging, lighting and color scheme by Hassard Short. Libretto directed by Charles Friedman, orchestral arrangement by Robert Russell Bennett, settings designed by Howard Bay, costumes by Raoul Pene duBois. Choreography by Eugene Loring, choral direction by Robert Shaw, orchestra directed by Joseph Littau.

By **DECEMBER 6, 1943**

Sensational is the word for "Carmen Jones." It opens new vistas in musical entertainment. It is grand opera served in exciting modern dress, adapted to modern taste. And it's a great Negro triumph of singing, dancing and acting. It was Billy Rose's idea to adapt Bizet's famed "Carmen" as a modern show, transferring the locale from Spain to America, and further, making it a modern Negro story.

New York Times
New York, N. Y.



Katherine Dunham, opening tonight at Martin Beck Theatre of a small southern town. She steals the show as Corporal Joe—Don Jose of the opera—from his Cindy Lou, and lures him to Chicago, where she deserts him for Husky Miller (Escamillo) who, instead of being a toreador is a prize fighter. The plot follows Prosper Merimee's original to its tragic conclusion.

Mr. Hammerstein's treatment of the revised story makes full allowances for a correct presentation of Negro life. Of course, it is exaggerated melodrama with low comedy added for good measure, but the central plot falls nicely into a background of patriotic Negro soldiers, Negro war workers, and dignified Negro citizens. The tragedy of Joe and Carmen rises from character, not, as in "Porgy and Bess" from the old-fashioned stage version of Negro underworld life.

The Whole Is Excellent

At the second night performance, Muriel Rahn, who has never played or sung a leading role, literally sent the audience into raptures with her vivid Carmen. Miss Rahn's voice is rich, her acting ability high. She is Carmen. Elton J. Warren's Cindy Lou brought down the house—her voice is of Metropolitan quality. Napoleon Reed's Joe is sometimes a

bit beyond his vocal range, but he's a solid, earnest lover. Glenn Bryant's Husky is something to behold—a great voice, and a fine figure of a champion boxer, to boot. There are other outstanding roles: June Hawkins as Frankie, and Jessica Russell as Myrt. And they all can act.

Hassard Short has produced the visual overall effects of the show with characteristic unity—it is only arch sentimentalists—they are blessed with Howard Bay's exciting settings, and costumes from the palette of Raoul Pene du Bois, which, although sometimes exaggerated, seldom stoop to caricature, and never are in bad taste.

As for the music—it's Bizet all the time. But what Mr. Rose's staff have done with the songs and dances simply cannot be expressed in this limited space. The Habanera becomes a thrilling modern and night club number. The Treador in Regent's Park in which it opened song, staged against Eugene Loring's novel dance patterns, is now a prize fight theme song. Cindy Lou's "My Joe" is melody, plus sentiment, plus that ineffable something which makes a song unforgettable. The ensemble singing, combined with exciting staging, never lets the interest flag.

In many respects, "Carmen Jones" is uniquely the one star of flesh and blood drama who has been faithful to the old gods of the theatre. But she does not add to her reputation for sagacity by her appearance in Bodie Smith's "Lovers and Friends." It is an old-fashioned drama of outstayed amours, touched with nostalgia. Bodie Smith's characters are not only arch sentimentalists—they are damfools. Back in '18, Stella took Rodney Boswell away from Lennie Lorimer. They were happy until 1930 when Rodney fell for a bold 20-year-old secretary to playwright Edmund Alexander. Stella bade him go, and got woozy about Edmund. Whereupon, Rodney decided that Martha was a pathological liar and went back to Stella. Thereupon Lennie married Alexander and the play ends in the same spot.



MURIEL SMITH

hits a new high in musical shows. It is opera, musical comedy and a tragic play all rolled into one—with never a theatrical value overlooked.

"Carmen Jones" will run for many months on Broadway. Do not fail to see it.

LOVERS AND FRIENDS, by Dodie Smith, with Katharine Cornell, Raymond Massey, Henry Daniell, Carol Goodner and Anne Burr. Staged by Guthrie McClintic, setting and costumes by Motley. Presented by Miss Cornell and John C. Wilson at the Plymouth Theatre on Dec. 2, 1943.

Katharine Cornell is uniquely the First Lady of the Stage—the one star of flesh and blood drama who has been faithful to the old gods of the theatre. But she does not add to her reputation for sagacity by her appearance in Bodie Smith's "Lovers and Friends." It is an old-fashioned drama of outstayed amours, touched with nostalgia. Bodie Smith's characters are not only arch sentimentalists—they are damfools. Back in '18, Stella took Rodney Boswell away from Lennie Lorimer. They were happy until 1930 when Rodney fell for a bold 20-year-old secretary to playwright Edmund Alexander. Stella bade him go, and got woozy about Edmund. Whereupon, Rodney decided that Martha was a pathological liar and went back to Stella. Thereupon Lennie married Alexander and the play ends in the same spot.

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Early To Bed" a current Broadway success.

The negro musician who was 39, died in his berth aboard a train in Union Station. Deputy Coroner E. J. Robinson said preliminary examination indicated death resulted from a heart attack.

Among Waller's hits are "Ain't Misbehavin'" and "Feet Too Big." He composed the music for

Leader Found Dead

KANSAS CITY, Dec. 15—(AP)—

10-year-old.

PM
New York, N. Y.



KATHERINE DUNHAM, who opened a week engagement Sunday night at the Martin Beck in a tropical dance revue ranging from primitive rituals to boogie-woogie.

ROBESON'S OTHELLO IS HAILED AS GREAT

Max Hill, who memorized the text in Tokyo Cell, Says the Moor Comes to Life

New York Times
New York, N. Y.
A.P. MAN READ ALL OF BARD

He Promised Himself to See the Play, His Favorite, if Ever He Left Prison

By MAX HILL

NEW HAVEN, Conn., Sept. 19. (AP)—Othello, the Moor, one of Shakespeare's greatest characters comes to life in the person of Paul Robeson, the actor and singer, who has one of the great roles of his distinguished career.

He is Othello, really, the Moor with a complexion like the burnished sun, and it is a part very near his heart.

"The part comes close to me," he said one day at rehearsal, "and another bowl of Japanese weed

to the problems of my race." I never before had had a chance to see Othello on the stage; all I knew about the play was this brief quotation from Iago, which a teacher had made me memorize in grade school.

But let me go back to the beginning of the story. It is one I have waited a long time to tell. I was in Sugamo Prison, intragedies, one after another, and Tokyo, because of stories that I had sent to The Associated Press Hamlet, King Lear, Antony and before the war. [Mr. Hill was Cleopatra. I had to go through chief of the Tokyo bureau of The Associated Press.] The Japanese said they were detrimental to their diplomacy. It was on Christmas Eve, 1941, that a guard shoved a package of books into my cell and went away.

I had been there fifteen days without knowing much more than that war was declared. It was just a matter of sitting there and wondering what was happening.

Nobody ever came near my cell except to hand me a bowl of cold rice and daicon (pickled radish) and another bowl of Japanese weed

Reunion on 7th Avenue: Louis Armstrong and his famous trumpet paid a visit to Lionel Hampton (left) when Hampton and his band opened their first big-time night club engagement last week at the new Famous Door, 7th Ave. and 52d St. On the same day, Armstrong began a stretch at Loew's State, several blocks down the avenue. In 1930, when Hampton was 15, he played the drums in Armstrong's band. Since then, he has become a star in his own right—first as a member of the Benny Goodman Quartet and later with a band of his own that has broken records in theater and ballroom dates during the past six months.

is pretty smart. And I never read or hear about him that I don't think of Inspector Takehara, who was in charge of my case. All I have to do when I want to imagine what the devil looks like is to shut my eyes and think about him.

Ferrer and Robeson a Team José Ferrer is Iago in the Theatre Guild production, and he is the only one who really measures up to the performance of Paul Robeson. They are perfectly teamed. Robeson is big and stalwart, and has a resonant voice. Ferrer is small, rather sly and a man who after all, has a simple plot—a jealous, unreasoning husband and a fluid ability for villainy. His Iago wife who is bewildered by what is happening to her. She plays the part with the simplicity it deserves.

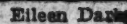
There may have been just a little bit of psychology in my choice. You see, I think Iago is the most perfect villain ever created. He is a crook and a sneak, but he

Mr. Willie and Miss Betty Step Out
Siro-American
Baltimore, Maryland



Willie Bryant, America's No. 1 emcee from Harlem, and Betty Logan from Baltimore, strut along in their rendition of "Chicken Ain't Nothin' but a Boid" before an all-railor audience somewhere in the Caribbean. Willie and Betty are members of the cast of the first all-colored USO-Camp Show troupe to leave the continental United States for the entertainment of fighting men. More than a hundred white units, totaling 600 persons, have been sent overseas. (Official U.S. Army photo)

Margaret Webster has done the direction and Robert Edmond Jones is responsible for the excellent lighting, the settings and the baroque splendor of the costumes. Other members of the cast are James Monks, who is Cassio, and Edith King and Timothy Lynn Desdemona, and she is beautiful, blonde and very much in the tradition of the play, except that she gives more fire and determination to the character than is usually the case. Miss Hagen says that Othello sired as Bianca.



"Carmen Jones" is the title and the cast, many of whom are seen above, are all Negroes. The music is still Bizet's. It opens Thursday at the Broadway Theatre.

By **RICHARD MANEY**

For six weeks, if critical reconnaissance is reliable, "Carmen Jones" has been a fugitive hit, an impudent orphan of the storm, a tragic hobo seemingly fated to patrol alien roads until such time as "One Touch of Venus," a "Merry Widow," a "Rosalinda" or a "Winged Victory" succumbed to arteriosclerosis. Baffled in his attempts to get a theatre in the Forties of desirable dimensions, Mr. Kane, ever heretofore in his strategic

Mr. Rose Quotes

To one familiar with the Rosevisions, his Castillian castles, the range of his reveries, it was inevitable that, five years monarch of a Diamond Horseshoe, he must complement that experience with a sortie into opera. Thus, when Max Gordon's option on Oscar Hammerstein's treatment of "Carmen" lapsed about a year ago, Mr. Rose charged into the arena with his hair on fire. Today he waxes both ardent and articulate when he sketches the eleven-month campaign to be climaxed by next Thursday night's eruption at the Broadway. Glibly he quotes Sir

Thomas Beecham in his ukase that "Carmen" is the sturdiest oak in the operatic forest." Nor is he above citing Friedrich Wilhelm Nietzsche in his critical verdict that "Carmen's" music is more African than Spanish.

Anticipating any shrill cries from the purists that Bizet has been outraged, Mr. Rose points out that the score as heard in "Carmen Jones" is unalloyed Bizet, unedited save for the omission of the recitative coinage of one Guiraud injected into "Carmen" when, following its baptism as an operetta at the Opéra Comique in Paris in 1875, it was promoted into the more austere realm of grand opera. Bizet then was dead and could not remonstrate; but operatic canons were as harsh then as now and non-musical dialogue was taboo. Oscar Hammerstein and Mr. Rose are manacled with no such traditions.

Triumph of Obscure

"For reasons that shall presently be manifest to all, Mr. Jones to recall "Carmen Jones" "the triumph of the obscure." From the start Oscar Hammerstein had been dedicated to an all-Negro cast; with a modern libretto that would graphically reflect some phase of Negro

life. How to cast it, that was the problem. Where to find colored people who could sing and act it? With the constant and invaluable aid of John Henry Hammond Jr., the principals were ferreted out in auditions that saw Los Angeles, Chicago, New York and way stations prowled. The Muriel Smith who will sing the title role next Thursday night—a role that has challenged Farrar, Calvé, Lina Cavalieri—six months ago was cleaning film for a Philadelphia photographer. Its Joe (Don José), Luther Saxon, up until rehearsals was a checker in the Philadelphia Navy Yard. Its Husky Miller (Escamillo) is a New York policeman on leave of absence. A Detroit social worker, a Cleveland housewife, a Los Angeles chauffeur, a Buffalo bellhop—all these contribute to Mr. Rose's verdict: "The triumph of the obscure." All this is a variation of an earlier Rose ruse. When he sought horses for "Jumbo" in Westchester and failed, he settled for importations from Copenhagen.

Both Mr. Hammerstein and Mr. Rose bristle at the suggestion that Bizet's "Carmen" has in any way been vulgarized in "Carmen Jones." They denounce as a loon he who suggests that this might be a jazz, even a swing, "Carmen." The characters, they jointly say, are in no

way caricatures." Says Mr. Hammerstein: "They are simple, everyday, honest American Negro war workers, soldiers, human beings. There isn't a tap dancer in the entire company."

Mr. Rose cherishes the opinion that "Carmen Jones" may flourish because American audiences will, for once, be listening to a libretto whose words they can understand. It's always a help, he thinks, to know what's going on without aid of glossary or con- Britons and Americans are the only opera lovers who consistently rely on rumors about plot and counterplot. He hints does Mr. Rose, that opera in general is smothered by professional cliques, that in its idolatrous worship of yesterday it saps its appeal of today. Does a hush and cry arise he counters with the acknowledgment that "Carmen Jones" is not an opera—a disengaging action. Famed for his exploits afloat, under canvas and in cellars Mr. Rose, it is suspected, will enjoy his greatest satisfaction if "Carmen Jones" prospers. His prior tussles with the theatre have been none too happy, and Mr. Rose is no man to submit to defeat without long and continued rebuttal.

Thus far the only thing that has given him pause has been the comments of fellow workers in the

Capacity Houses Reported

The folk opera "Porgy and Bess" continues to make history. When it stopped in New York to open the season with a Broadway visit of duration has played New Haven, for three weeks, it had not only broken Bridgeport and Hartford, Conn.; the American record for performance—Worcester and Springfield, Mass.; and the American record for a revival but had added to Providence, R. I.; Allentown, Pa.; its 1942 run of eight months—Hampson and Harrisburg, Pa.

Leaving New York in October, Trenton, N. J.; Roanoke, Va.; toured the New England states and Raleigh, Greensboro, Asheville, N. C.

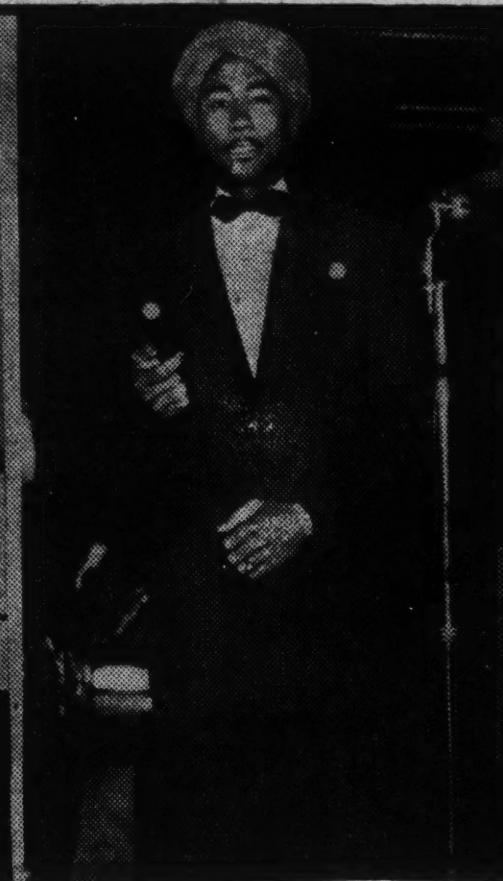
stained in this terrain, growingditory: "Too bad it hasn't got a Phila-jappy ending."

Amsterdam New
New York, N. Y.
Pony and Bess
Invades South;
Scores Big Hit

FILED 8 2008 11 13 11 13 AM '08

These Entertainers Furnish Merriment for Washington's Busy War Workers

Afro-American
Baltimore, Maryland



No. 1—Charming Dolie Pembroke, former toast of New York's Cafe Society and interpretive dancer who is playing before a packed house nightly at Club Caverns. No. 2—Iron Jaw Wilson, the superman of the stage, who dances with two chairs in his mouth at one and the same time, will be featured in S. H. Dudley's new show *Jumpin' and Jivin'*, which opened at Club Bali last Tuesday night. No. 3—Republic Gardens, India-born Prince Yogi holds his appreciative audience spell-bound with his horrifying tricks of magic, one of which is eating six keen edged razor blades during each nightly performance. No. 4—Erlene Kirby, sensational song stylist who moved into Stardust Inn with an all new revue Sunday night.

New American Theatre To Present Plays Of Negro Life

Daily Worker
Harrison Theatre, which announced that incorporation has just been completed, is a new institutional theatre, devoted particularly to plays reflecting the life of the American Negro and utilizing the talents of Negro actors, dancers and singers. Honoring the much-loved Negro actor, Richard B. Harrison—the new theatre is called the Harrison Theatre.

The new project is built along strictly professional and democratic lines, offering a permanent organization in New York, through which to present the best professional talents among all races. Plans call for two productions a year and already leading actors are associated with the theatre. New York, N. Y. Daniel Reed, known on Broadway as actor, director and dramatist (he

was the dramatist of "Black April" and "Scarlet Sister Mary"), has been chosen as president of the new organization and its production director.

Anne Mercer, the young Negro playwright, who had long experience as a teacher in the South and, after that, on the staff of the Federal Theatre in Harlem, is the founder of the project, which has been in preparation for over a year. She will serve as its secretary-treasurer and managing director.

Rene M. Hay, veteran organizational executive, is the vice-president and business manager. The first production is contemplated for the fall with the second to follow in January. Several plays are under consideration and final choice has not yet been made.

On Stage and Backstage with— Talented Katherine Dunham, Master Dance Designer

Afro-American
Baltimore, Maryland

OCT 23 1943

31-Year-Old Artist of "Tropical Review" Uses Shoulders, Hips and Gams to Interpret Sex, Humor and Boredom; She Changes Costumes 14 Times, and Smokes Same Fake Cigar

By MICHAEL CARTER
NEW YORK—No mere mortal can see Katherine Dunham's "Tropical Review," now playing at the Martin Beck Theatre, and come away with a definite opinion on it. If a spectator had a dull companion or an uncomfortable seat, there is little in the show to take his mind off those things for long—this, despite the fact that the review is an organism of color and motion.

Most of the audience is white. The applause during the first two-thirds of the show is polite, but limited. There is never any unrestrained hand slapping. There were more colored people scattered through the theatre than I saw during any performance of "Native Son."

One thing that must be said is that nothing in "Tropical re-

view" makes you ashamed of your people. There is no Uncle Toming, vulgar cavorting, or humorous attention called to racial differences.

The off-stage music, done by colored artists, is good. The house orchestra, white, is lousy. It never really sets the tempo for the dance. I've heard better drumming at shoddy night clubs, and much better pianoing at Lenox Avenue house rent parties.

Dowdy Quartet
The first number to the almost unrestrained applause of the black-clad Dowdy quartet. They do not sing, in a strict application of the word, but they do put over "Dark-Town Strutters' Ball." And that's the only tune you'll hum when you leave the theatre.

The show opens with what the inadequate program calls "Primi-

tive Rhythms," and works up to a controlled abandon in "Jazz Hot," with boogie-woogie and bass fiddles. The boogie is not bad.

All the dancers are barefooted. Every person uses his whole body, even the toes, but there is something missing. The rolling hip, full-chested girls are gorgeously lascivious.

They have mastered whatever art there is in hip gyrations and stomach movements. All in all it's provocative, but neither war or satisfying.

Each Scene a Masterpiece
Each scene is an individual masterpiece in color and movement. The coloring is not blatant like a painted circus. It is vivid and yet somehow dignified and glorious.

The rumba suite, of five numbers, is good for the first sever-

al rumbas, but five rumbas in arrangement of things in space. There is a studied, but quiet, effect. Katherine Dunham, who can be fort to raise the audience to a peak of ecstasy. It is simply sur- of choreography (designer of prising that the effect is never dances). She is not, for the most part, distinguished from her cast by costumes or lights. She stands out because she's simply the best dancer. Every scene is like a painting by Orozco or Rivera, or the young Brazilian artist, Postinari. The cast is distributed about the stage with an artist's judgment of the

Miss Dunham can best be des-

cribed as a woman who has talked "My dance is based on those
tive shoulders, gorges, and habits and the independence of
and gelatinous hips, which must those ladies. I suspect that I over-
be attached to her upper torso play the act now because I've
by a well oiled ball and socked done it so often in night clubs.
joint.

Suggestive of Life
Some critics have called this to get the effect."

show "suggestive." It is sugges-
tive. It is suggestive of life in-
terpreted by the dance. In it
there are sex, humor, hardship,
and boredom. The latter will get
you at some time on the stage
and in life, too.

The Review is filled with
small surprises in the form of
irrelevancies. For in a
bevy of young women, pell
mell across the stage, wildly
swinging hips out of
sheer joy.

They are screaming "eeeeeee."
They have absolutely nothing to
contribute to the review except

land, described as a tropical para-
dise with palm trees, chattering
monkeys, and other tropical
doo dads. Will please communi-
cate with K.D. through the AFRO.

Honest and Charming
K.D. is not on stage for long the
periods. "When I'm off stage I
bawl out musicians, and change
costumes and wipe off perspira-
tion." Other actresses would say
that they read Tolstoy in the
original Russian through a mir-
rior. K.D. is honest and charm-
ing.

She is currently worried
about her pianos. Dissatisfied
with a man who has played for
five years, she is going to have
two players on the same box.
She will do this so she won't
have to fire the original player.

Her dressing room is a quiet,
dainty place. Each show, a
lucky group of people, white
army officers, Jewish housewives,
and Harlemites surge back for a
hand shake. She is charming to
all and has a different spiel for
each visitor.

She told me that the show was
the culmination of years of work
and research. She is a college
graduate, holding a master's de-
gree in anthropology (the study
of man as an animal), but
switched to dancing some years
ago.

She formerly worked with the
Federal Theatre in Chicago and
before that won two scholarships,
enabling her to travel in the
West Indies. She is a native
American.

Most of her numbers, which
she says are actual folk dances,
are the result of the tours. She
is especially fond of the "Slop-
py Joe" number in which she
wears a most provocative smile,
smokes a cigar and carries a
bird cage on her head.

"That a characterization of
independent West Indian ladies
who smoke cigars as a mark of
her maturity, and carries every-
thing with her when she travels.
I also noticed that in Haiti peo-
ple kept birds for pets because
they ate cats.

When people drink, their senses
are dulled. You have to overact
to get the effect."

Miss Dunham taught each
member of the cast his role. "I
can do every number and would
not ask them to dance it unless
I both could and would do it."

She changes her costumes
about 14 times during the per-
formance, but smokes the same
fake cigar. "I tried a real one
once, but it did me in."

K.D. is really talented. She
once wrote for Esquire under
the name of Kay Dunn, is an ama-
teur photographer and still gives
lectures on anthropology.

Meeting K.D. is a pleasure that
should be included in every tic-
ket. After you talk to her you
get a better idea of the show.

It makes you wonder whether
you liked the show, or simply like
the quiet, dignified, race credi-
table, 31-year-old Katherine Dun-
ham, master choreographer.

Daily World
Atlanta, Georgia

Evanti Tops In "La Travita" To Chicagoans

**Huge Audience
Cheers Soprano
In Performance**

CHICAGO—(ANP)—"La Tra-
vita," an Italian opera, was
brought to the stage Tuesday in
good American language, when
the National Negro Opera com-
pany, Inc., before a huge audi-
ence at the Chicago Civic house,
demonstrated that the Negro's
native gift for a song has de-
veloped to music's highest pitch.

Lillian Evanti, coloratura so-
prano, who trained for her ca-
reer in opera houses in Italy,
France and South America, play-
ed Violetta of the performance,
and aside from illustrating a
voice of rare equality and flexi-
bility, the audience decided that
the experienced trouper knows
her way around the stage. Her
exuberant interpretation of the
"Ah, Forse Lui" and of "Som-
mer maturity, and carries every-
thing with her when she travels.
I also noticed that in Haiti peo-
ple kept birds for pets because
they ate cats.

The role of Alfredo was ably
sung and performed by Joseph

KATHERINE DUNHAM,
as she appeared in "Stormy
Weather."



Lipscomb whose extraordinary ten-
or voice supported the perform-
ance, while Horace Wilson, the
elder Giorgio Ermanno, showed a voice of considerable
dramatic quality.

Omega King's voice and acting
of Folra won praise. Critics were
in agreement that Miss King is
qualified for even greater roles
in future performances.

Praise was also given the ex-
cellent support from other mem-
bers of the company, which in-
cluded: Dr. Grenvil by Dr. J. A.
Offord; Baron Douphol, William
Robinson, Marquis d'Obigny, An-
nina, Priscilla Mayo; John, Dr.
Scott Mayo; Joseph, Dempsey
Ward; messenger, Andrew Nel-
son and ballet with Beatrice
Betts and David Leer.

The performance was staged
and conducted by Frederick Vad-
ja, formerly of the Metropolitan
opera. Vadja was responsible for
the English version of the opera.

'OTHELLO' a review

Daily Worker
New York, N. Y.



Paul Robeson
as Othello and
Uta Hagen as
Desdemona in
the Theatre
Guild's Mar-
garet Webster
Production of
"Othello" at
the Shubert
Theatre.



OTHELLO, starring Paul Robeson. The Margaret Webster production of Shakespeare's tragedy, with Jose Ferrer, Uta Hagen, Margaret Webster, James Monks. Production designed and lighted by Robert Edmond Jones, music composed by Tom Bennett. Associate producer, John Haggott. Presented by the Theatre Guild at the Shubert Theatre on Oct. 20, 1943.

By Ralph Warner

"Othello," starring Paul Robeson, is an historic theatre event. Margaret Webster's glowing production, which began its Broadway run at the Shubert Theatre this week, is one of the immortal stage pictures of all time.

Not only artistically, not only from the standpoint of technique, is it memorable. Robeson's interpretation of the noble Moor, the impetuous lover, the harassed and puzzled husband, the jealous avenger and the self-immolating murderer is not only the foremost Shakespearean characterization of recent years. It ranks with the greatest of all times.

Miss Webster's direction is as nearly perfect as human hands and brains can achieve.

More than this, however, the Robeson-Webster "Othello" is an illuminating social document. For the first time in nearly a century and a quarter, a Negro plays the role of the Moor on the American stage. Robeson brings to it not only his majestic physical presence, his unique voice and a finely shaded reading. He brings a new, fresh and

vital understanding of Shakespeare's play. And also of the enduring conflict between Negro and white, which all other Othellos have lacked.

Here is no thinly disguised Broadway or Strand actor playing the tortured husband in Bensonite or Booth tradition. Here is the age-long clash between white majority and Negro minority presented in Shakespeare's fiction and in today's reality.

Robeson first won acclaim for his version of "Othello," under Miss Webster's direction, in London 13 years ago. Perhaps the American audience would have accepted Robeson in "Othello" 10 years ago, but no American producer would make the attempt. Mr. Robeson's and Miss Webster's initiative and persistence resulted in the summer tryouts at Cambridge and Princeton in 1941, from which this Theatre Guild presentation stems.

They have proved that Shakespeare's play cannot be fully realized unless a Negro plays the lead role. For now it is clear why the Othello yielded so weakly to Iago's suggestive hints and why he slew Desdemona—not to avenge his personal honor, but because the prejudice of his Venetian associates led him to expect no better from the woman he loved. And, in this thin sketch, Shakespeare reaches a supreme conclusion—that love, devotion and eternal

loyalty is possible between Negroes and whites, once the barrier of chauvinism is removed. When I reviewed the Robeson-Webster "Othello" at Cambridge in 1941 I had some doubts as to the correctness of Miss Webster's casting, especially of Jose Ferrer in the role of Iago. He seemed light insincere, as the Machiavellian villain. But Mr. Ferrer has made good use of the intervening months. He is not only an admirable foil to Robeson, throwing the Moor's character into bold relief. He actually makes the diabolical fellow as real as any nasty little fascist liar. Uta Hagen, too, has enriched her interpretation of Desdemona. The fragility of her voice, the soft delicacy of her beauty lend new credence to the love Othello bears for his unhappy wife. And Margaret Webster, the actress, has fashioned Iago's wife, Emilia, into a full portrait. Emilia now joins the gallery of Shakespeare's other hearty wives as a believable victim of her husband's treachery. Her final scene of mingled horror and accusation is graphic and moving. The smaller roles reveal Miss Webster, the director, at her best. James Monks lifts Cassio into the front rank in the cast. Ordinarily Cassio is nothing more than a thinly sketched figure, but Mr. Monks succeeds in making him undeniably irresponsible. Jack Manning's Roderigo—foil to Iago's

scheming—is another clever characterization—weak-chinned, glib. And there is verisimilitude in Averill Harris's Brabantio, the unrelenting Negro-hater.

Miss Webster has again proved her genius in direction. "Othello" is not one of Shakespeare's better tragedies. It has long stretches of exposition, and many speeches which are either heavily larded with obscure references, or over-subtle. Miss Webster has handled both lines and action with deftness—and her general conception of the production provides for continuous movement. She uses before-curtain scenes "in one" as transitions with never a false move.

Robert Edmond Jones's settings are simple. They are richly lighted to the mood of the scenes, ranging from the full stage lighting of the early action to the sombre and stark tones of the final tragic moments.

Everyone should and must see Paul Robeson's "Othello." It is a lesson in stagecraft for the student of Shakespeare. It offers a never-to-be-forgotten opportunity to see Robeson, the American people's artist, at the height of his powers. For those infected with that very poison of prejudice which brought death to Othello and his bride, it provides a lesson in the reality of social equality for those of black skin with those of white.

Robeson's 'Othello' Marks Another Theatre Milestone

Daily World
Atlanta, Georgia

Feels He Really Understands Role

By DON DELEIGHBOR

NEW YORK—(SNS)—Another milestone of the Negro on the American stage was reached last week when Paul Robeson, internationally famous baritone and actor, opened on a New York stage as Othello with an all-white cast. The Theatre Guild's offering of the Margaret Webster

production of "Othello," at the Shubert Theatre presents Negro for the first time in the role of the tragic Moor on the legitimate stage, and playing the role with such magnificent dignity, emotional intensity and majestic portraiture, opposite a white Desdemona, the poignantly beautiful Uta Hagen, as an actress.

UNDERSTANDS ROLE

The review of "Othello" comes because he believes "Othello" to New York after having been a Negro and not a "Moor" as successfully shown in Boston and Philadelphia. It was played by Mr. Robeson in 1930 in London with Peggy Ashcroft, an English actress, as the Desdemona, and Maurice Browne as the Iago. Miss Hagen first played Desdemona at Harvard's Cambridge in August of 1942 and at Princeton white person could or would. That is why Paul Robeson's present

famous Negroes who have taken the leading role in Shakespeare's immortal drama.

Othello Exhibit at Library
New York, N. Y.

Peoples Voice

"Othello" from Atlanta to Robeson is the title of the new exhibit at the Schomburg collection of Negro literature of the New York Public Library. Large display cases show book covers, plays, play bills, prints, photographs and photographs of the two

tion of "Othello" is of such primitive greatness and stature.

For the first time, Iago, the crafty vicious conspirator does not take away honors from the leading character in the Shakespearean masterpiece although Jose Ferrer (husband in private life of Miss Hagen) superb and brilliant as the hateful villain. The wily Iago steals reason from the mind of Othello but the highly capable Mr. Ferrer does not steal the show from Paul Robeson.

Robeson's voice with its resonance and depth dominates the production. As the implacable, jealous Moor who must strangle his wife the majestic heights that Robeson reaches is a thrill to all who see the play. Miss Hagen as the unhappy, true, unworldly wife that Shakespeare wrote about submissive, intensely feminine and puzzled, is very much appealing.

APPLAUSE IS WILD

No play for the last several seasons has received the wild applause as that accorded "Othello." The cry, "Bravo" resounded through the jam-packed Shubert Theatre. Mr. Robeson received at least ten curtain calls, shared with Miss Hagen, her husband, Jose Ferrer, and Margaret Webster, who played the part of Emilia, handmaid of Desdemona.

Miss Webster was forced to talk to the audience and she told how she and Paul Robeson had dreamed for a long time of such a night as they had just concluded, but which they had never expected to occur. She then turned to Mr. Robeson, surrounded by the entire cast, and said: "Paul, we are all very proud of you tonight." A storm of cheers greeted her words.

Chicago Tribune
Chicago, Illinois
Director Slows
All Negro Cast
in 'La Traviata'

"LA TRAVIATA."

Opera with music by Giuseppe Verdi and libretto by Francesco M. Piave, from the play, "La Dame aux Camellias," by Alexandre Dumas. Presented in English by the National Negro Opera company, Inc., at the Civic Opera house Tuesday evening, Oct. 26, 1943:

THE CAST

Violetta.....William Evanti
Alfred.....Joseph Lipscomb
Flora.....Omega King
Glorio Germon.....Horace Wilson
Dr. Grenvill.....Dr. J. A. Offord
Baron Douphol.....William Robinson
Marquis d'Obigny.....Mansfield Neal
Anna.....Priscilla Mayo
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Ballet with Beatrice Betts and David Lee.
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BY CLAUDIA CAGIDY.



World-Telegram
New York, N. Y.

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IN THE MARGARET WEBSTER PRODUCTION OF

OTHELLO

OCT 22 1943 by William Shakespeare

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"'Othello' is so illuminated and held in a taut and thrilling pattern that it becomes in many respects, something new and wonderful in the theatre... a triumphant handling of the tragedy by Miss Webster."

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"... the best interpretation of 'Othello' to be seen here in a good many years... Mr. Ferrer is excellent as Iago... Uta Hagen is Desdemona, a very pretty, soft-spoken heroine and victim, whose death scene is the most moving of the play."

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SHUBERT THEATRE

44th St., West of Broadway • Evns. 8:30
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OCT 22 1943

"coal-black Moor." —ED

Sirs: I have been laboring under the illusion that there were very few Negroes in Elizabethan England and that it is quite possible that Shakespeare never saw a Negro.

PFC J. C. LYTTON
Fort Sill, Okla.

● Shakespeare had ample opportunity to see Negroes. Slavery was introduced into England in 1440, not abolished until 1772. —ED.

of a mixture of Arab, Berber, Tuareg and Spanish blood, and of the white race. One ignorant of the differences between the Semitic North African races might class any or all of them as Moors indiscriminately, but even the most ignorant would never mistake them for Negroes.

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the Chicago Opera warehouse, convenience which forestalled any necessity for what might have been a lively invention. The result was a decorous and disappointing production of opera that might have been amusing and stimulating. The available talent is too good to let the matter stop there.

OTHELLO

With more virile direction, Mr. Lipscomb's good tenor would have had stronger support, and Mr. Wilson's smooth baritone would have made less monotonous work of the elder Cerunian. Omega King evidently is a by the facts. This is not the first time she has been made, and given time and sufficient repetition it may become accepted as a presumed fact. The fact is: Shakespeare described Othello as a "noble" Moor. Even as a plain Moor he was of a race composed of

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OTHELLO
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The production was staged out of

Jo Baker Sees Race

JUL 31 1943

Defender

Chicago, Ill. 1943

JUL 31 1943

Making Great Headway

NOTED SONGSTRESS WITH TWO ADMIRERS

ALGIERS, North Africa—

"I'm so proud and thrilled at the great advancement my race is making in this war."

Josephine Baker, the Philadelphia Negro girl who made such a sensation with her singing and dancing in Paris in the middle 20's, and who is still wowing audiences in gratis appearances before soldiers and sailors in North Africa, speaks with conviction when she talks of the Negro's future.

"That advancement is so evident and I see it so plainly in my appearances in Red Cross club theatres and in all my performances arranged by the Army Special Services and the American Red Cross throughout North Africa," Miss Baker declared.

Miss Baker made her first appearance in March in a Red Cross club in Casablanca. It was a gala occasion—the inauguration of four Red Cross clubs in that city and the former star of the Paris Folies Bergere sang in all four clubs that night. She received a rousing reception from both white and Negro audiences.

Since that time she has appeared under the auspices of the Army Special Services and the Red Cross at rest homes, hospitals, soldier camps in the desert, at airports, and at Red Cross clubs and theatres throughout this area.

Lauds Red Cross

"I think the Red Cross is doing a wonderful and a marvelous job, especially for my race," she said, commenting on the many types of services provided by the Red Cross for the soldiers.

"I have found through my contact with the troops through both the Army Special Services and the Red Cross," the talented songstress and actress said, "that all of America is not prejudiced against the Negroes. I have found that those who can be helping my people in their improvement."

Miss Baker emphasized that she had two reasons for leaving a sick bed against her doctor's orders to perform for the soldiers.

"First," she said, "I want to do what I can to help win the war



Miss Josephine Baker, somewhere in North Africa, with two American doughboy admirers following one of her many gratis appearances under the auspices of the American Red Cross. On Miss Baker's right, holding a huge corsage of flowers for the songstress, is Pvt. Crawford Griffith of Washington, D. C., while Pvt. Joseph Griffith of Baltimore, Md., beams his approval.

and thus perform whatever duty kinder to my race."

can for my native land. Second,

I want to help those of my own race. I am doing all I can to help

in the war effort and to make people generally more appreciative and

for war-weary troops, that is help-

Real Trouper

It isn't just her appearances before audiences of her own people

helping to build morale and to provide much-needed entertainment

for war-weary troops, that is help-

ing build good will and tolerance

for her race, but it is her performances before soldiers and sailors of all the Allied nations. There's hardly an audience that thrills to her singing and her personal charm that isn't sprinkled with troops of almost all the nations fighting on

the side of the Allies in this war. Then, too, it isn't her brilliant performance that carries the whole load of her good-will building, but part of her popularity comes from the fact that she upholds the tradition of a real trouper. In a recent appearance at a Red Cross club in a North African city, the air raid signal sounded. Miss Baker, although she admitted she was "scared plenty" began where she left off and the show continued.

"I don't know how I ever did it," she said. "I was scared stiff myself." But the point is, she did continue her show, and thereby not only proved herself a true trouper but added that much weight to the mounting respect she is building up for her race.

Gives Benefit

In addition to her gratis appearances before soldiers and sailors throughout North Africa, Miss Baker has put on a number of benefit performances. During her final appearances in Algiers, she performed for the benefit of the children's department of the French Red Cross. It was a truly gala occasion, the performance being attended by high civil and military authorities of France, Britain and America.

It was no retirement that made Miss Baker step from behind the footlights nearly two years ago. Illness forced her to rest for a while. She had been in the spotlight of popularity for several years and when she came back from her enforced rest to give her talents as an aid to the war effort and to help her people, she found no waning of the spotlight in which she has been basking since the early and middle 20's.

Already she has appeared in Red Cross clubs and Red Cross operated theatres in Oran, Casablanca, Fez and Algiers. Now she is continuing her appearances in a swing of the Army camps under the auspices of the Army Special Services before going to England.

She is happy about it, too. She revels in the reception she receives from both white and Negro audiences. She has a simple philosophy. She thinks the war has made a lot of people understand a lot of things. And she believes they will understand a lot more after the victory.

Corrects Inaccuracies In Reports

on earth," and that in playing the lead role in "Othello" he was speaking "for Negroes in the way Shakespeare can."

INTENDED TO STAY ABOARD

Robeson said he had made several trips back and forth from

the just about any country in the world, and that in playing the lead role in "Othello" he was speaking "for Negroes in the way Shakespeare can."

The celebrated artist was apparently very much enjoying the role. He said that "America gives her minority groups more of a chance than

utted to him in an interview last week were "to say the least, inaccurate," Paul Robeson, internationally famous baritone, actor, and militant defender of minority rights issued a statement this week to correct the situation. Robeson said the inaccuracies occurred with respect to remarks on

Came Back To This Country To Help Fight Fascism

NEW YORK, CITY, (ANP)—

America and Europe between 1928 and 1938 visiting Russia many times. He admitted he had declared in public he intended to remain abroad. However, he continued, along came the rise of Fascism and his realization that the artist must participate fully to check it. He added that he worked for the liberation of the German, Ethiopian, Chinese, Austrian and Spanish peoples.

"During that struggle I realized the need of returning to America to become a part of the progressive forces of my own land," stated Robeson. "I felt deep obligations to the Negro people who still suffer greatly. I realized that if America held to its democratic traditions and resolutely fought fascism, elected leaders who recognized the needs of the common struggle, and the indivisibility of freedom for all men, the problems of the colored people would be well on their way to solution."

The decision to return to America was made as early as 1937, the noted singer, although from 1934 to 1938 he visited Russia several times and sent Paul Jr., to school there. He said it was in Russia that he found the "real solution of the minority and racial problems, a very simple solution — complete equality for men of all races."

"And this leads me to hope for full cooperation between the united nations and full and complete understanding of the role to be played by the Soviet Union," he remarked. "It is my belief that the peoples of this great country have much to offer the peoples of other nations."

"OTHELLO" A DRAMA

Including Shakespeare's 'Othello,' it is an interesting point that this great dramatist, as far back as 1600, posed the question of the acceptance by a society of an alien culture and race, therefore this is a play of great interest to us moderns today, as we face the whole problems of the relations between peoples of different races and cultures," added Robeson.

"Also of course, it is a play of love, jealousy, honor and pride, emotions common to all men. As for the full significance of the play, one of the most competent authorities would be Miss Margaret Webster, the director and associate producer of 'Othello.'"

In the objectionable interview was also quoted as saying that by remaining in Europe he "wasn't helping the Negro problem in the U. S." and that because he had

settled down in his Connecticut home, "don't, think I'm going to stop criticizing this country until Negroes can live like first class citizens."

STARDUST

Journal & Guide
Norfolk, Va. By PETER SUSKIND

Count Basie Sets Flicker Record

Count Basie and his orchestra have set something of a Hollywood record by appearing in six pictures during one year. This tops even Tommy Dorsey who, until recently, was the leading film maker.

To date he has appeared in "Stage Door Canteen," the United Artists film which features the Count as one of the top six bands in the country; Columbia's "Reveille With Beverly" and Republic's "Hit Parade of 1943," both featuring long Count sessions.

Before leaving Hollywood recently for an eastern tour, he completed "Choo Choo Swing," a Universal picture; "Top Man," featuring the new kid star, Donald O'Connor, and "Crazy House," starring Olson and Johnson.

As an added distinction, Basie receives screen credit for the song, "One O'Clock Jump" which is played in the forthcoming Red Skelton picture, "I Dood It." This latter film, incidentally, features Lena Horne and Hazel Scott.

And when the Count left the flicker city at least three major studios were dickering for his return this winter.

Aside from the fact that the Basie orchestra is generally accepted in both white and Negro musical circles as one of the ace exponents of modern jazz and swing, the Count himself enjoys a lofty regard for his expert musicianship. He is a musician's musician. His style, technique and countless Basie innovations have been studied fervently and seriously. No bandleader yet has been able to successfully ape his style of music and only a handful really understand it.

To many of the millions who have listened to Basie's band, his music means long, pulsating, heady, tingling sessions of piano work with the best of the band providing a dark velvet backdrop of intricate but steady tonal effects. To most listeners the band is all Basie because he has developed a peculiar style that is easily recognized and remembered.

Violates Fundamentals Of Piano-Playing

That peculiarity of Basie's piano style seems rather simple when it is explained to you, but it's an entirely different story when you are in front of a key board. He emphasizes rhythm, interrupted by tricky runs, played with the right hand while the left remains idle over lengthy stretches. Then he will play the melody with the left hand. To anyone who is the least bit familiar with piano playing, it is a known fact that the reverse is usually the manner of playing; the right hand plays melody, while the left plays harmony or rhythm.

The Count also has his own way of playing boogie woogie. He, more than any other bandleader, has been highly responsible for the popularity of a music form that has a tremendous following. Basie's contributions to boogie woogie music are being studied extensively in modern music schools.

So it is no small wonder that Hollywood has adopted the Count as a son of its own. He is a musician in every sense of the word, composer, arranger and instrumentalist. He is Hollywood needs and appreciates.

The fellows behind Basie aren't exactly short on musicianship either. There's Jimmy Rushing, the rotund blues singer, Jo Jones one of the world's greatest drummers; guitarist Freddy Green and bassist Walter Page, all all-American musicians and recognized authorities and masters of their instruments.

Out in Hollywood, Basie's work wasn't limited exclusively to movie work; he and the band appeared on three "Command Performances" and three "Jubilee U. S. A." broadcasts. These repeated shortwave appearances were results of a request bombardment from overseas.

Fetchit Gets 30 Days; Girl Accuser Is Freed

Defender
Chicago, Ill.

The **JUL 31 1943** again gain Stepin Fetchit case took another turn this week when Judge Joseph B. Hermes sentenced the widely known stage and screen comedian to 30 days in jail and granted a motion to vacate a six-month sentence imposed last Tuesday on his 16-year-old accuser, Juanita Randolph.

The defendant, whose real name is Lincoln Perry, was facing a jury court trial in connection with a charge of contributing to the delinquency of a minor. The allegation grew out of a raid on his room at the Vincennes hotel, July 8, and the discovery by police of Miss Randolph in an adjoining bathroom, clad in Perry's pajamas. The comedian denied the charges, telling the same story he told at the time of his arrest and at a previous arraignment. It was that he did not know Miss Randolph was in his room and that he knew her only as a girl with whom he had discussed the possibility of an acting career.

Joseph T. Sauer, Perry's personal adviser, called as a witness, told the court that he had invited Miss Randolph to dinner on the evening in question, and that he had also invited her to Perry's suite. He said he purchased chicken at a Southside chicken shack, that he, himself, paid all the bills.

Officer Sauer, of the 5th District, testified that when he entered the comedian's room, he found Miss Randolph in the bathroom. He told also of seeing a pair of woman's gloves on the dresser. These gloves, he declared, when Miss Randolph was on her way out of the room, after having taken her clothes from a closet and dressing.

Judge Hermes, after declaring he believed the girl had been punished sufficiently, adjudged Perry guilty and sentenced him to 30 days. He set bond at \$500 pending motion by the defense for a new trial within 60 days.

Having disposed of the Perry case, Prosecuting Attorney Myron Lewis suggested that Atty. Wade Morgan should be cited for having attempted to inject himself into the case as counsel for Miss Randolph when the latter was charged with contempt at the first hearing. Morgan, it is alleged, represented himself as attorney for the girl when both the witness and her mother denied having retained him. Judge Hermes set the case for September 14.

Lawyers Near Clash
Miss Randolph was ordered held by juvenile authorities when a matron told the court a petition was being prepared against her. A clash between Attys. George Crane, representing Miss Randolph, and Emmett Monihan, counsel for Perry, was barely averted when the former sought to reprimand the defendant for contributing to the delinquency of a minor.

\$45,000 Lost As "Chillun" Play Closes

Norfolk, Va.
HUDSON, N. Y., (ANP) — An investment of \$45,000, little of which was returned to the producers, is said to have gone into the making of the Little Chillun, which ended a two weeks run here recently.

Meyer Davis is supposed to have dropped around \$15,000 while a group which he represented went for another \$20,000. Lew Cooper represented a group that placed approximately \$10,000.

The second-hand settings were estimated at a cost of \$2,000. Stagehands who received double and triple time on occasions when they were required to work overtime, are said to have constituted the major cost. Other extra costs included transportation to and from California of many of the actors.

NEW YORK CITY. — Because Kahn has quit the cast and resume her concert work. **CLARENCE MUSE.** brought on from Rose, promised Muriel Rahn, co-producer, a percentage to the Coast to supply music to the Negro drama. **WASHINGTON TRIBUNE** Washington, D. C. Muriel Rahn Quits Play "Chillun"

Life in Nazi Prison Camp

APR 24 1943

Three Boiled Potatoes and Six Lashes Every Day with Bull Whip Were Regular Portions for Valaida Snow, Versatile Bandleader

By ALFRED A. DUCKETT

NEW YORK. — The attractive brownskinned woman stepped to the microphone at the 125th Street Apollo Theatre. The hushed hundreds in the audience listened breathlessly as she said in a dramatic voice: "I have returned from Europe where I was imprisoned in a Nazi concentration camp for eight horrible months. Now that I have returned to my native land, I want you to know that I am with America, in America and for America and this time, I intend to stay right here."

The spell was over. She turned her back to the audience, raised her baton and the members of the Sunset Royal Orchestra erupted in the rhythmic jump music which is their very own. Valaida Snow stepped back before the mike and sang with feeling the nostalgic "As Time Goes By."

Tells Horror Story

Backstage later, she told the almost unbelievable horror story of her life as a Nazi prisoner.

Years ago, Valaida Snow was the darling of the entertainment world. She appeared with Noble

Sissle and Bill Robinson, conducted her own orchestra, was starred in the famed "Shuffle Along" and "Blackbirds" shows and became known and loved the nation over for her singing and her ability with almost every instrument, notably the trumpet.

The romance of the Old World beckoned and Valaida went to Europe, there to capture the fancy and delight the taste of music lovers all over the continent. In 1940, she was in Holland when the Nazis stormed in. She managed an escape to Denmark. There she fronted an all-Danish orchestra, white musicians who worked under her baton. A long-term contract had been signed for her and she was riding the crest of popularity.

Then the hordes of Hitler came to Denmark and imprisoned the songbird in a Nazi cage. To leave

Denmark she must have an exit visa and none was forthcoming. For a year, although imprisoned, Valaida fared pretty well, got her meals and kind treatment.

Hirohito's treacherous little men ravaged Pearl Harbor, America joined the United Nations, declared war on Hitler and Japan and Valaida Snow was caught in the merciless net.

Off they marched her to a concentration camp. Solitary confinement was her lot. Her food—three boiled potatoes daily for six months, six lashes at the whipping block each morning.

Labeled "Black Pig" Through all the suffering she kept alive to the suffering of others. It was the compassion in her that moved her to protest when the Nazis took a young white American girl and beat her although she was suffering from a terrible fever.

"Black pig," the Nazis called her for her protests. And because she had dared cry aloud a uniformed beast struck her with a bayonet. She bears the scar upon her head today.

Bleeding, she was thrown back into her dungeon to bleed to death. Medical aid as the last thought. With cold water she was able to give herself some small measure of relief.

Slashed with Bull Whip But if you want to know how Valaida Snow suffered, listen to this. The whip they used to beat her was a long bull whip. Its thong had been dipped in tar and sand and American doctors tell her that the scars have healed over the tar and the sand, that even today there is stone content in her body.

But she lived through it all. And the gentle irony of her story is that what saved her life was the talent she has for song and dancing joy. A chief of police in a town near the concentration camp heard of Valaida's plight. In his moments off duty it had been his habit to go to the club where she was featured and listen to her sing, hear her clown. He notified Washington that she was in trouble and President Roosevelt ordered action from the State Department.

Exchanged for Spy

Thus, Valaida Snow was exchanged for Anna Hoffman, the German spy manicurist of the Bremen.

She won't forget the day she was set free—not ever. They called her outside of her dungeon and she went wearily, thinking she was to die. Nothing would have been more welcome than death.

But they led her into an office. They didn't give her her mink coat or her \$5,000 in American money. They didn't give her her \$3,000 worth of jewelry. They gave her an old cheap cloth she had never seen before. They gave her some change and a little bag to keep it in. And, thank God, they gave her her trumpet.

A Nazi guard took her to the airport, used her own money to pay for her transportation to Lisbon. At Lisbon she came across another war casualty who had once been the toast of thousands—the famed Jo Baker.

Befriended by Policeman They put her aboard the S.S. Gripsholm, the last ship to bring back American diplomats, and in August, weary, sick, weighing seventy-six pounds, with twenty cents in her pocket, Valaida Snow stumbled on American soil—in Jersey.

A policeman loaned her money to get to Harlem.

In 1926, Jack Carter, one time musician with Sissle and leader in his own right, had toured the nation and foreign countries with Valaida, his featured trumpet player and star entertainer. Carter had left the entertainment business, opened a restaurant at 1890 Seventh Avenue. When he heard Valaida was in town, he sought desperately to find her, but to no avail.

Like Wandering Ghost

One night she staggered into the Seventh Avenue restaurant and it was only because there was a fire in the eyes of Valaida Snow that will live until she dies that Carter recognized the girl who had made thousands applaud in hundreds of cities.

Carter arranged to have Valaida placed in a home, consulted Dr. Shag Hogen on her case, paid for examinations, medicine and treatment and sent her to a sanitarium

for a ten-week period.

They thought Valaida Snow was insane for a while, but the trouper in her brought her back from the valley of the shadow. Dr. Hoffman, noted Viennese surgeon was called in and today, weighing 138 pounds, fast on the road to complete recovery, Valaida Snow is playing the theatres and the dance halls of America.

Carter looks at her with fond eyes and murmurs:

"She is the same great Valaida Snow of old."

At her request, the Harlemiter has taken her under his managerial wing and they both know they're going places.

In the concentration camp in occupied Europe, Valaida Snow wanted to die and forget. But today she wants to live and remember—to bring joy and happiness to the old and the new in her audiences—to stand before them a living testimony to the fact that things may not be what they should be in America—but that there is no lash or whip, that there is no solitary confinement and that with our songs, our dancing, our strength and our brains and stamina, we can fight to make them better. She is pledged to make that fight. She is determined to help win it.

Gets Treasury Dept Award For Patriotic Work

MAR 6 1943

By BILLY ROWE
(Theatrical Editor)

NEW YORK, Mar. 4—Count Basie whose orchestra stepped out to win top honors in this department's annual band contest for two consecutive years, was cited by the United States Treasury Department here last week.

Signed and presented to the maestro by Henry Morgenthau Jr., the citation lauded Basie for his distinctive and patriotic service in behalf of the war effort.

Active in all phases of the profession, Basie and his orchestra have opened many new fields of endeavor that are closely allied

with the winning of the war. Since Pearl Harbor he has played most of the important Army camps in the country. His most outstanding contribution, however, has been his ready appearances on the famous command performance broadcasts in Hollywood and the waxing of many war bond transcriptions for the treasury department.

for an undisclosed amount as the band's contribution towards the "Double V" efforts of the race.

Lionel On Spot

NEW YORK, Mar. 4.—In the wake of his recent appearance as radio guest of one of the country's leading soft drink concerns, Lionel Hampton finds himself about to be awarded The Pittsburgh Courier's Band Contest prize by a rival soft drink company. The

Directly after receiving this citation from the Treasury Department, Basie and his orchestra dropped musical anchor at the Golden Gate Ballroom and played the largest dance ever held by the NAACP. His magic name attracted so many patrons, tickets were useless after 10 o'clock and some two hundred people had to be turned away. At the affair he presented the A. J. Watson's secretary with a check for \$1,000.

Paul Robeson At His Best As "Othello" In Boston

Journal & Guide

Norfolk, Va.

BOSTON, Mass. (ANP)—Theatrical history was again made in America the past week following Paul Robeson's magnificent performance in the Theatre Guild production of "Othello" in Boston. The play will be in Boston two weeks following its opening on the past Monday, after a one night performance in New Haven, Conn. This marks the first time that a Negro has been stage cast as the husband of a white woman, and the great Shakespearean drama of the "Black Moor" will open on Broadway the middle of October.

After a year, during which the actors have been able to give more careful attention to the problems of the plays, the performance shows a great deal more maturity than last summer's production at the Cambridge Summer Theatre House, which was hailed then as a most brilliant piece.

FALL SHOCKS AUDIENCE

Robeson is still Robeson, and is tremendous as Othello. His voice, his carriage, his power are all massive in their import and raise the Moor to a height from which his subsequent fall is catastrophic. At least, in spite of the duality of his character, Iago played by Jose Ferrer, has a most dynamic part in the play. But Othello must stand as an object great enough for his fall to shock the audience. That is calling almost for the superhuman, and it appeared undebatable that Robeson was so.

Uta Hagen's Desdemona is the third highlight of the play. Taken in its entirety, "Othello" is even more a brilliant production than its predecessor last summer. And last summer's "Othello" made dramatic history.

"Porgy and Bess" Well Received On Tour Of South
Nashville, Tenn.
Globe & Independent

NEW YORK, Nov. 25 (ANP)—The folk opera "Porgy and Bess" continues to make history. When it stopped in New York to open the season with a Broadway visit of three weeks, it had not only broken the American record for performances of a revival but had added to its 1942 run of eight months on

Broadway, nearly a year of touring. Leaving New York in October it toured the New England states and the Atlantic seaboard. Boston saw it for two weeks, Baltimore for one and then it began a regular road tour. Now it is heading the south.

Starring Todd Duncan as "Porgy," Etta Moten as "Bess" and Aven Long as "Sportin' Life," the production has played New Haven, Bridgeport and Hartford, Conn.; Worcester and Springfield, Mass.; Providence, R. I.; Allentown, Williamsport and Harrisburg, Pa.; Trenton, N. J.; Roanoke, Va.; Raleigh, Greensburg, Asheville, N. C.; Columbia, S. C.

Everywhere the show has played to capacity houses with both white and colored people turning in unprecedented numbers.

Critics throughout the south are proving as enthusiastic as those of the big cities of the north. The producer, Miss Cheryl Crawford, is said to be making plans for an invasion of Europe with the production as soon as the war is over. The smooth operation of the schedule and the reliable transportation record which the organization has enjoyed are credited to road manager Clarence Jacobson who has been with the production during its lifetime.

Mixed Band Plays Jazz at Harvard

CAMBRIDGE, Mass. — Art Hodes's band, which has two colored members, was presented in a concert of jazz by the Jazz Club Saturday at the Lowell House, Harvard University in a three-hour jam-fest.

Hodes, pianist and author of the Jazz Record, and his six-piece band are playing at the Hefbrau in Lawrence. Jack Butler, trumpeter, and Kaiser Marshall, drummer, are the two colored members of the group. Others include Merz Mayrow, clarinet; George Lugg, trombone; Jack Bland, guitar, and Hodes at the piano. College musicians sat in with the band and made the affair a real jam session.

Staff Sergeant George Avakian, jazz critic and writer now at Harvard under the Army Specialized Training Program, was master of ceremonies.

The Jazz Club was recently formally organized and this was the first in a series of jazz and jam concerts it will present. Some

of the members include Douglas Kingston, New York City; Charles Kallman, Philadelphia and Paul D. Davis, Columbus, Ga.

Orson Welles Champion Of Race Actors

Philadelphia, Pa.

By EDWARD G. PERRY

Orson Welles' former Negro associates in the New Theatre are still confident that some day he will keep an old promise—to lay aside all else for a time and return to New York to aid in the establishment of a permanent Negro theatre.

Welles' stage prominence began in the Negro theatre and has followed a spectacular trail to Hollywood, where he has recently completed the role of Rochester in the Twentieth Century-Fox version of the classic "Jane Eyre."

Welles was twenty-one when he made his first splash in theatre waters as director off the WPA Federal Theatre's all-Negro production of Shakespeare's "Macbeth."

While there are some of Welles' theatre associates who doubt that he would ever be able to do a successful all-Negro production of "Macbeth," he never lost faith in his own talent and ideas or in the ability of the actors he had chosen to portray the roles.

Orson Welles' faith in the talent and ability of colored actors to portray parts outside of their own racial sphere was again well demonstrated when he cast Jack Carter in another Federal Theatre production of a great classic drama. This was the title role in the Classical Drama Unit's production of Christopher Marlowe's "Dr. Faustus," in which Carter was the only colored player surrounded by white players.

Welles' next association with Negro actors came about through the Mercury Theatre's production, in 1941, of "Native Son," which was a dramatization by Paul Green and Richard Wright of the latter's sensational novel of the same name.

Primus Called 'Deb' of Dance

NEW YORK, N. Y. — John Martin, dance critic of the New York Times, recently called Pearl Primus the most distinguished

newcomer of the season and awarded her the "debutante's crown."

Devoting the best part of his column to her he described her as the most gifted artist-dancer of her race. "The roots of her real quality lies in her apparent awareness of her racial heritage at its richest and truest," he wrote, "but it would be manifestly unfair to classify her merely as an outstanding Negro dancer, for by any standard of comparison she is an outstanding dancer without regard for race."

Of her technical capacity he wrote, "There are certainly not many limitations visible in her dancing, except those which belong normally to youth and inexperience, and even they are comparatively few. She has tremendous inward power, a fine dramatic sense, a talent for comedy and, marvelous to relate, a really superb technique with which to externalize them."

Miss Primus who is dancing nights at Cafe Society Downtown gave her last concert appearance in June at the New Dance Group's Studio Concert. There she danced "The Negro Speaks of Rivers" by Langston Hughes, poem spoken by Langston Spencer and set to music by Margaret Bonds. "Rock Daniel" and "Strange Fruit." Her dancing makes any program a success.

Twice a week she teaches at the New Dance Group, 17 West 24th Street, where she herself learned what she knows of the dance.

Richard B. Harrison

Theatre For New York

Chicago, Ill.

NEW YORK — Arrangements for two productions a year and already leading actors are associated with the theatre.

have just been completed for a new institutional theatre, devoted particularly to plays reflecting the life of the American Negro and utilizing the talents of Negro actors, dancers and singers. Honoring the much-playwright, who had long experienced Negro actor, Richard B. Harrison — "de Lawd" of "Green Pastures" — the new theatre is called the Federal Theatre in Harlem, is the Harrison theatre.

The new project is built along strictly professional and democratic lines, offering a permanent organization in New York through which to present the best professional talents among all races. Plans call for

For Muriel Rahn

NEW YORK — Dick Campbell, concert manager, Muriel Rahn, New York soprano, announced this week that "Miss Hammerstein or anyone else this season."

This sets to rest the rumor that the young opera artist would essay the title role in the all-colored opera which is scheduled for production this fall.

Both Hammerstein and Rose wanted Miss Rahn for the title role, but negotiations between Campbell and Rose failed to materialize.



PEARL PRIMUS, the dynamic young dancer who was called the most distinguished newcomer of the season by John Martin, New York Times critic. — Photo by Myron Ehrenberg

Defender Chicago, Ill.

No Carmen Jones

"The No. 1 Debutante of the Dance" Says Critics

Peoples Voice
New York, N. Y.

Pearl Primus) Dancer Par Excellence Interpreter of a People's Struggle

Last April Barney Josephson, the impresario of socially conscious talent and owner of both uptown and downtown Cafe Societys, announced that he was presenting for the first time in a cafe the modern dancer, Pearl Primus. The publicity went on to say that Pearl was not only a dancer but a medical student as well, having finished Hunter College, etc. Paid publicity, being what it is, not too much attention was paid by the night club critics to these claims to degrees. Pearl's dancing is so unorthodox that in eight months' time, Pearl that photographers, accustomed to Primus, has not only lived up to the purely theatrical dance, found the glowing press releases about it almost impossible to photograph her but she has gained for herself her successfully. However, along the distinction of being the most came a photographer from *Vogue* authentic interpretative dancer to magazine who must undoubtedly be discovered in the last decade. have some of the keen preception After seeing Pearl dance, John of Pearl and made what probably Martin of the *New York Times* are the best pictures ever to be said of her, "she is the number taken of a dancer. For the first 1 debutante of the dance." time, a camera lens was fast and

While tinkering in the labora- sensitive enough to capture some of tories at Hunter by day, Pearl the vitality, grace, depth and studied the dance late in the day strength with which Pearl infuses and far into the night for three her dances. long years, finally mastering a Coming from a large family, the technique that has given to her extensive and hard studies, artistic dancing a finish that is superb. Her and academic, which Pearl has basic training was gained in made and is still making, have not some of the leading exponents of been easy. She now is the main the dance, but unlike many other support of her Brooklyn family dancers, she has not allowed her- with whom she lives. The long self to become static. trek across the bridge twice daily takes much of the dancer's time

For instance, when Pearl dances "Rock Daniel"—a Lesson in Jazz, every sinew of her body, every muscle of face and eyes, are and no one has ever seen her give brought into graceful play, tell- a "tired performance." ing with each movement how and why Daniel rocks. Whether her story be one of humor or tragedy she is always understandable in the telling of that story. This ability to get over to non-dancers the essence of her subject, is no doubt Pearl's strongest asset, for it shows her own complete under- standing of what she is trying to say.

Belle Rosenthal, a pre- tive dancer, who is no slouch her- self when asked what she thinks of Primus as a dancer, said: "In elevation and stretch, she is like a dynamite prod. a three dimen- sional quality that has not been seen for a long time. She is the Marian Anderson of the dance."



PEARL PRIMUS

La Julia Rhea Displays Unusual Voice In Town Hall; Helen Hagan Students In Recital

New York, N. Y.

By CHAUNCEY F. NORTHERN

La Julia Rhea, the charming little opera diva, proved herself an artist of first rank in a recital last Tues- day evening at Town Hall, when she sang with ease, one of the most difficult programs heard on the concert stage for some time.

Unlike most artists who open a program with a group of songs, this artist sang first, the famous, "Sommi Del" (God's all- Powerful) by Handel. With the use of fine dramatic tones which

she possesses, she immediately es- tablished herself in the hearts and minds of her listeners.

It was surprising to hear this powerful voice display a beautiful mezza voce and vocal piano. How easy it is to sing forte, but to sing soft and on the half voice, is to test the best artist. La Julia Rhea was at home in any part of her

voice. The experience of the singer in singing the opera Aida with the Chicago Civic Opera Company, showed when she sang "Casta Diva" from Bellini's "Norma." It

was in this masterpiece that Mme. Rhea displayed her training. Often her voice was that of one of her great teachers, who herself is one of the greatest operatic sopranos in the country.

It was good to hear a singer who sings Negro Spirituals well, with the sincere feeling and simplicity that one should use. Her spirituals were superbly done. Boatner's "Oh what a beautiful city" and "On ma journey" were outstanding. There were times when the French became too nasal. This can be easily corrected. Arpad Sandor played the piano with much feel- ing and followed the every mood of the singer.

HELEN HAGAN'S STUDENTS

The name of Helen Hagan is well known throughout the country as an outstanding concert pianist. She made history some years ago and received much praise from the critics.

There was not an available set in the YWCA auditorium Sunday evening when she presented her students in a recital. This out- standing teacher did herself proud when her pupils showed her fine training. They played works of Chopin, Beethoven, Haydn, Mozart, Liszt and Debussy. The program was enjoyable, but a bit long.

The writer feels that it would add to the interest of such pro- grams, if the teachers would not use the whole of a composition, but the shortest movement, thus mak- ing the recital less top-heavy. Those who played were Misses Mil- dred Richardson, Beatrice Thread- gill, Frances Phillips, Cora Lucas, Joyce Rhynie, Ella Winston, Yvone Watkins, Sylvia Rhynie, Ivy LeBore, Gwendolyn Senior, Eula- lie Rhynie, Carrie Holiday, Edna Waller, Samella Coward, June Dan- ies, Lois Tyler, who was outstand- ing, Winifred Deane, Olga Bean, Beryl Croft, Isabel Gilbert, Nettie Benskin, Dorothy Earley and Eu- gene Pringle, also proved them- selves good material.

Wilson Woodbeck, baritone, sang three songs by Handel. He dis- played a good natural voice which he used well. He has given time to good diction, and good style which are so important to a singer. In the difficult phrases of Handel's "Honor and Arms" he sang them easily without breaking the voice line. This singer showed good training. Many times a singer se- lects the wrong material for the occasion. This being a long pro- gram of students, I am sure some- thing lighter would have been more suitable. There were times when

Mr. Woodbeck pinched his top tones, as if he was working under a handicap. This is the part of his voice that will bear working on. Marjorie Landmark was the ac- companist for the singer.

Nicholas Brothers At Fort Huachuca



Guardian
Boston, Mass.

NICHOLAS BROTHERS out of step for the first time. Left to right: T/5th Fayard Nicholas, Tempe Thurston Gorham, Post Feature writer and Harold Nicholas. The interview revealed that they may soon be in step again if Uncle Sam changes his mind about Harold.

Woody Herman's Sepia Quartet Does Fadeout

Pittsburgh, Pa.

Courier

NEW YORK, Aug. 26 — After a week's engagement at the Stanley Theatre in Pittsburgh, the Woodmen, a colored quartet recently signed by Woody Herman, walked out on him. Although tied up by a two-year contract, the quartet stayed with the aggregation less than two months. Reason given was the refusal of the contract, they were entitled to raise their salaries to a definite salary, with stipulated

raises over the two year period. However, another reason which may not have come to the fore, is the fact that while playing a recent week at the Lyric theatre in Indianapolis, the quartet was not allowed to work due to the fact that colored and white performers are not allowed on the stage at the same time in that town. At any rate, the quartet remains with the Herman aggregation, and the band opened at the Sherman

hotel in Chicago last week without them.

AS OTHERS SEE, HEAR HIM

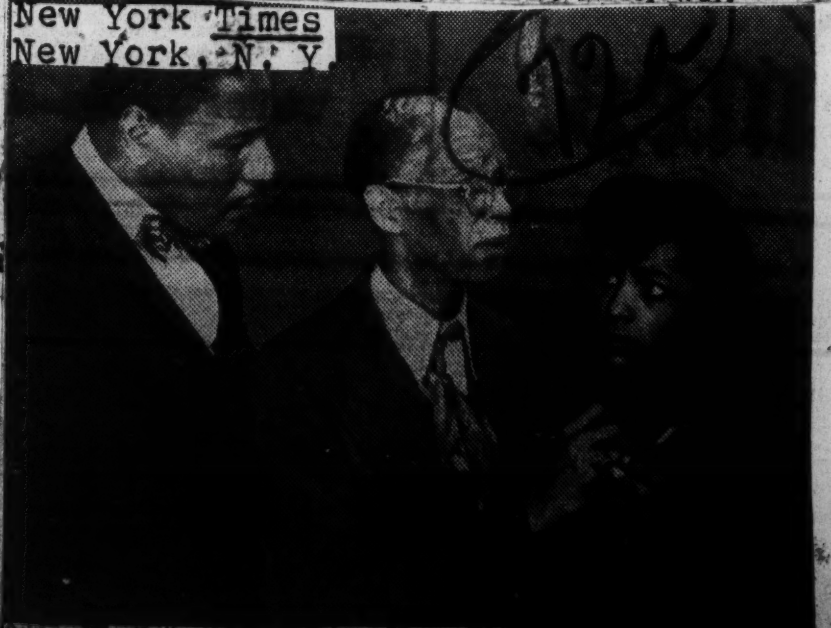
Defender
Chicago, Ill.



Lena Horne is currently appearing at the Capitol theatre with Duke Ellington, his band and revue. Miss Scott is at Cafe Society, Uptown. Ivan Black, press representative of Cafe Society, immediately wrote a letter to Winchell demanding a retraction. However, it is said Winchell never retracts. Truth of the matter was revealed when associates of Winchell said that the columnist often points

HARRY MILLS
Most rolund of the famous radio and screen brothers isn't chirping over the air now-a-days with the rest of the gang. Reason, its obvious here, he's a private in the army stationed at Englewood Arsenal, Maryland. And so Harry just tunes in on the radio to listen to his part in the recording of "I'll Be On My Way."

New York Times
New York, N. Y.



Harlem Gets A Fever, Broadway

Defender

Chicago, Ill.

Denial Of Horne-Scott Fight

NOV 6 - 1943

BY DON SEYMOUR
NEW YORK — (ANP) — Walter Hazel Scott, famous Cafe Society pianist, had had a "hair pull" last week. Scott of "Stormy Weather," anding match at Cafe Society, brought emphatic denials from all sides here.

Similar items from certain press agents who to return for the alleged favors, get things they want printed mentioned.

Miss Scott and Miss Horne are on friendly terms and certainly not inclined to fight each other, although two years ago when Lena was working at Cafe Society Downtown and Hazel was at the Uptown club, there was an incident due to jealousy in which some hot words were passed. That, however, has been smoothed over, and they worked together in a Hollywood picture without incident and on Miss Horne's opening day at the Capitol Hazel Scott was an admiring visitor who wished her well.

Harlemites felt that the Winchell piece was particularly harmful, especially today when Negroes are moving forward on all fronts in the world of the theatre. It was said that only Winchell, who has an "attitude" toward Negroes, as some claim, would have allowed such harmful story to get in his column.

Negro Singers Will Present Opera Here

The National Negro Opera Company, first of its kind in America, will present an English version of "La Traviata," with Lillian Evanti, Negro diva of Washington, singing the role of Violetta, August 28 at the Watergate.

Miss Evanti who is considered among foremost artists of her race declared here yesterday that formation of the company was best proof of democratic processes.

"Twenty years ago the idea of a Negro opera unit would have been a Post

Washington, D. C.



sounded strange," she said. "Organization was not without difficulty. There were prejudices, unfortunately; but Negroes met their challenges. They have now established themselves as important contributors to musical life in America."

The daughter of the late Dr. Bruce Evans, founder of Manual High School, Miss Evanti has two passions: To aid Negroes to enhanced importance in American artistic life, and to "keep singing until I die."

She was a principal aide to Mary McLeod Bethune who organized the opera company in Philadelphia last year. Her grandfather was the late Joseph Brooks, Washington legislator under District Governor Alexander Shepherd.

She was born and still lives in the modest family home at 1910 Vermont Avenue Northwest. Rooms of the home are crowded with art objects and mementoes gathered from international singing tours.

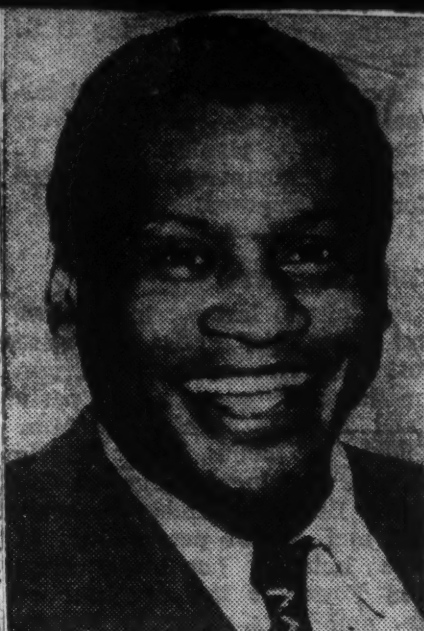
PAUL ROBESON TRIUMPHS IN 'OTHELLO'

By CARL DITON.

NEW YORK, Oct. 28. (ANP) — Whatever silly, racial prejudices New Yorkers may have had in the past were swept aside Tuesday night as they enthusiastically applauded the first performance of Shakespeare's "Othello," with Paul Robeson in the leading role. The play was presented in the 4th Street Schubert Theatre and to the Theatre Guild, together with the directing skill of Margaret Webster should go the credit, for launching what should become a long run.

For years the theatre-going public in these parts, in fact, in the entire country as regards an engagement of protracted length, has evaded the question as to the legitimacy of a white woman and a Negro man playing opposite one another in standard drama. But this brilliant performance swept aside with one stroke, as it were, a dusty, pitiful skepticism that has compelled many a Negro to enter the field of clowning for lack of opportunity to display his wares on the legitimate stage.

Viewing the play from a pure-



See (Magazine Section) Chicago, Ill.

PAUL ROBESON. ly racial angle, there is nothing to offend either race. The tinge of animosity held against the Moor here and there is negligible and could be interpreted as natural, as that between ancient Greek and Roman, or between a modern Englishman and a German before the war. Even the horrifying scene in which Othello strangles Desdemona does not so much concern a Negro and white woman as it does vengeance wreaked through blind jealousy. Examples galore have been furnished by our dailies from time immemorial.

Mr. Robeson's Othello was one of power, intelligence and keen dramatization. His resonantly opulent voice was, of course, much in evidence.

Long to be remembered will be his musical and tender address to his fair wife in the council chamber scene. There his concert experience must have come to his vocal aid. Uta Hagen played a sweet and ingenuous Desdemona. Jose Ferrer gave an entertaining, albeit machinating Iago; Jack Manning was a capable "tool," and James Mink an adequate Cassio.

Forsooth, the entire cast contributed to a thoroughly satisfying performance that could hardly be surpassed unless marked back to ante-movie days and conscripted a star of the first magnitude for each role, each vocally trained to a superlative degree, with individual organs as distinctive as those of Paul Robeson and Margaret Webster. But why wish for more? Even the average layman cannot fail to reap the fullest enjoyment from this "Othello."

The sets, well designed and

lighted by Robert Jones and the incidental music was composed by Tom Bennett.

"Carmen Jones" Hit Journal and Guide In Gotham Showing Norfolk, Virginia By CARL DITON

NEW YORK CITY— (ANP) — Little by little those of the white race who believe in real democracy as exemplified in bringing latent Negro stridency to the fore are gaining ground on the all too numerous putrid reactionaries still at large in this glorious land of ours. And the recent opening performance of the "Carmen Jones" production, at the Broadway theatre with Billy Rose as impresario well known to the New York World's Fair visitors to the "Aquacade," must have given them a real jolt!

This "musical play," as it is called, doubtless inspired somewhat by the creative success of "The Hot Mikado," consists largely of the lovely music Bizet originally wrote. History runs that the present-day grand opera versions of Carmen are not Bizet in that the music and the recitatives was composed by a later composer.

So that Oscar Hammerstein II has been given a most illuminating opportunity to convert all previous dialogue into delightful up-to-the minute Negro humor. Likewise has the locale been altered. The tobacco factory in Carmen becomes a southern parachute factory in Carmen Jones. Chicago is substituted for Madrid.

Ethel Waters' \$23,400 Really Sings to Blues

See (Magazine Section) By DOLORES CALVIN

NEW YORK, Sept. 2. (C)—Ethel Waters, stage and screen star, was singing the blues again this week, only they were about a trunk full of money and gems that is gone. When Ethel returned to her Hollywood home from a trip to San Francisco, she found a locksmith's calling card on the foyer table. Surprised, she went to the trunk where she had dumped \$10,000 cash and \$13,400 in jewelry, only to find herself robbed.

Immediately, Ethel went to the

district attorney's office and had him issue a warrant for Archie C. Savage, 29, famous Negro dancer who has been acting as her secretary. She complains that while she was away, Savage got the locksmith to fit keys for the trunk and went away with the money and gems.

The missing jewelry included a \$5,500 brooch, a \$900 watch and two rings valued at \$3,500 each. Savage claims he knows nothing about it. Why she kept so much money in such an insecure hiding place, Ethel stated: Chicago, Ill.

"That's the money I earned from 'Cabin In The Sky' and I just tossed it in a trunk to store it and then I forgot about it." Ethel, at 42, is worth about \$1,000,000. When she was 14, it's reported, she worked in a Philadelphia hotel as a 50-cent a day chambermaid.

Mixed Orchestra Gets Hotel Spot New York, N.Y.

Usage of Negro and white musicians in Charles Barnet's orchestra, booked to play at the Hotel Park Central, Sept. 23, is termed an unusual aspect by white critics. The band, which includes "Peanuts" Holland, Al Killeen and Trummy Young, all Negroes, is scheduled to play four weeks engagement at the hotel. Barnet's orchestra will be presented on the air four nights weekly.

The idea of mixing orchestras was originated with Benny Goodman, whose orchestra played at the Waldorf-Astoria several seasons ago.

SEP. 8 1943

22-1943

Defender

Chicago, Ill.



On the first day of his recent tour of United States Army installations in Great Britain, Bob Hope entertained a unit of engineer aviation troops at the site of an air base they are constructing. He took time after the show to crack a few extra jokes with left to right: Cpl. Calvin Walker, Philadelphia, Pa.; Pvt. Fred Rogers, Spokane, Wash.; Staff Sgt. Connie Sutton, St. Paul, Minn.; Staff Sgt. Clyde N. Logan, Bruceston, Pa.; and Cpl. George R. Garrison, Atlanta, Ga.

On Broadway

The Worker New York, N. Y.
By RALPH WARNER

A GREAT many of us had woeful misgivings about "Carmen Jones." We had become accustomed to certain recent variations on the anti-bellum theatrical idea that Negro artists must be caricatured on the stage. I confess that I wondered how Billy Rose would escape from this trap—for it would have been easy to vulgarize and distort the values of the Merimee short story.

But it is to Mr. Rose's credit, and to the credit of his production staff, that he had no such idea. Instead, he was touched with genius—he thought of something entirely novel—in opera translated from the French, adapted to a Negro setting, and then reproduced with modern, topical and essentially realistic atmosphere. In other words, some-

thing old yet new, the same yet completely different.

For a shamefully long time, American musical shows with Negro casts have been replete with minstrel jokes, Stepin Fetchits and all the other stock characters from the dusty pigeonholes of that sneaking kind of reaction which whispers: "Oh, Negroes can dance, and sing, and do low comedy—but don't try to make them act seriously. The public won't accept it, and they can't do it."

Billy Rose had no truck with this notion. Oscar Hammerstein's libretto takes full advantage of the Negro setting to develop from the Merimee tale a new set of believable characters. The bull fighter becomes a prize fighter. The cigarette girls become war workers in a machine factory. The Spanish Civil Guard are no soldiers of the American Army and Don Jose is a wayward but honest corporal, by the name of Joe. Carmen is no slut from the streets—she is the immortal type, the fatal woman of carnality. Lillith, Semiramis, Thais, DuBarry. She dooms the men who stray into her embraces and is herself doomed. For "Carmen," for all its gayety, passion and sentiment, is a tragedy, a morality play.

And this tale, transplanted to American Negro life, retains all its meaning. The final death scene between Carmen and Joe is noble in its profound tragedy.

But Mr. Rose was not satisfied merely to suggest these implicit qualities. He spent no less than \$200,000—of his own money—to assemble writers, artists, musicians, singers and dancers who could give "Carmen Jones" a rich life of its own. In my review I failed to mention that John

Hammond, Jr., had helped Mr. Rose assemble the cast. And what a cast it is! It is a people's cast of artists who had lingered unknown among the masses of Negroes, and who might never have had an opportunity to reveal their talent but for this show.

Muriel Smith, the Carmen who threw the opening night audience into paroxysms of joy, was working in a Philadelphia camera shop for \$20 a week when a Rose emissary discovered her. Her alternate, Muriel Rahn, played a few small parts here and there. Luther Saxon, the first night Joe, was employed as a checker in the Philadelphia Navy Yard when he was auditioned. He has had no previous experience. His alternate, Napoleon Reed, was a Chicago stockyard worker.

The opening night Cindy Lou, Carlotta Franzell, has never appeared on the stage before although she made a stir in concert circles when she made a concert debut at Town Hall some seasons ago. Her alternate, Elton J. Warren, is a social worker and teacher who has never been on the stage before. Her voice is a rare high soprano.

June Hawkins' rich mezzo-soprano embellished "Porgy and Bess," but most of the time she worked as a receptionist. Jessica Brazil Russell, who plays Myrt, is on leave from the Cleveland Institute of Music, where she is a teacher.

Finally, Glenn Bryant, who dominates the stage with his powerful characterization of Husky Miller, the champion boxer, is a New York City policeman, on leave of absence. Mr. Bryant's great voice makes one think of Paul Robeson—it is not quite so rich and deep, but it is among the outstanding voices of the present day.

Before I conclude this lengthy appraisal of the musical show of the decade, I must say a word of praise about Hassard Short and his colleagues. Mr. Short is noted for his skill with colors, lights and sight lines. He has avoided the obvious, the garish in "Carmen Jones." As a result the costumes and settings are rich in color, but never shock the eye. Howard Bay did the settings, which means that they are strikingly stylized. Mr. Bay's cut-in behind scrim of the prize fight, during the final death scene, is one of the most thrilling scenic effects I have seen. Raoul Pene DuBois' costumes are a pageant in themselves—and he, too, has avoided blatancy and caricature.

As for the dances, even in "Porgy and Bess" everything settled down in the value of hotcha—as in "It Ain't Necessarily So." But there is no hotfoot buck and wing, no soft shoe breaks, in "Carmen Jones." Eugene Loring has created satiric clever ensemble numbers. The children in the cast do no scramble for pennies, and the adults bow no backs. They're proud people all of them; they live, breathe and act their roles with understanding. Well, there you are. . . . If you miss "Carmen Jones" it's your fault, not mine.

'PORGY AND BESS'
RETURNING TONIGHT
New York Times

Famous Negro Operetta Will
Open Its Engagement at
the 44th Street
New York, N. Y.

'LAND OF FAME' COMING

Play About Creek Guerrillas
to Give Broadway Its Only
Premiere Next Week

By SAM ZOLOTOW

It is Forty-fourth Street's good fortune to have "Porgy and Bess" back again after an absence of almost a year. Tonight the famous Negro operetta returns for an engagement, announced for three weeks only, at the Forty-fourth Street Theatre, prior to starting out on another cross-country trek. It was at the Majestic, also on Forty-fourth Street, that the musical spent its prosperous months last year (January to September), rewarding the foresight of Cheryl Crawford and her associate, John J. Wilberg, with a jackpot for their courage in attempting the first revival of this phase of Americana by George Gershwin, DuBose Heyward and Ira Gershwin.

Among those appearing in the company, directed by Robert Ross, are Todd Duncan (Porgy), Etta Moten (Bess), Avon Long (Sportin' Life), Warren Coleman (Crown), Edward Matthews, Harriett Jackson, Georgette Harvey, Alma Hubbard, Charles Wells and the Eva Jessye choir. The orchestra again will be conducted by Alexander Smallens.

The admission scale for tonight and thereafter will range from \$1.10 to \$2.75. Curtain: 8:30.

Dunham Revue

Still OK by B'way
Baltimore, Maryland
NEW YORK.—Beginning Monday, the Theatre will present Katherine Dunham's "Tropical Revue" at the Martin Beck Theatre. Eight shows will be given weekly, with matinee and evening performances on Saturdays and Sundays. "Tropical Revue," originally booked for two weeks, is



Miss Dunham scheduled to remain at the Martin Beck through the first week in November, and if the current attendance continues, the production will be moved to another house.

Charles Coleman, baritone from Lawrenceville, Ky., proved a delightful surprise as Germont, with Violeta Valery, gave a light-hearted performance. Joseph Lipscomb scoring a triumph, William Robinson and Mansfield Neal also were impressive in their roles.

A mixed audience numbering approximately 15,000 persons Saturday night witnessed the presentation of Verdi's opera, "La Traviata," by an all-colored cast here at the Watergate, an open air theatre.

5,000 Witness
Afro-American
La Traviata

The success of the opera brought the fulfillment of a cherished dream of Mme. Mary Cardwell Dawson and the Washington Chapter of the National Negro Opera Company.

Move Along!
Defender
Chicago, Ill.



KATHRINE DUNHAM
not move along—not herself

...one cause she's too appealing, but her show—from the Martin Beck theatre on Broadway because another attraction is due to take over the house November 13. And Broadway's thriving business makes it impossible for the Dunham show, "Tropical Revue," to find another house she's closing.

Run Little Children Revival at Hudson

Daily Worker
New York, N. Y.

RUN LITTLE CHILLUN, book and music by Hall Johnson, directed by Clarence Muse, music directed by the composer, choreography by Felicia Sorel, costumes and settings by Perry Watkins. Production supervised by Lew Cooper. Presented by Lew Cooper in association with Meyer Davis and George Jessey at the Hudson Theatre on Aug. 16, 1943.

By Ralph Warner

For over a century the legend of "Run Little Chillun" has persisted in the theatre world. Hall Johnson's Negro folk play with music left an indelible impression on audiences of the early 30's, when it ran briefly in New York. It was revived for Federal Theatre production in the mid 30's. Now, with Mr. Johnson, his choir, the direction of Clarence Muse and the scenery of Perry Watkins—not to mention the backing of Lew Cooper and Meyer Davis of the popular music field, and George Jessel of Broadway and Hollywood—it again has been restored to life.

What gives vitality to this remarkable work is its native Negro quality. The songs come from the hearts of the Negro people. The dancing throbs with the pulse of the Negro people. The singing of the Hall Johnson Choir is truly heavenly—one rich voice blended with another. Clarence Muse's direction is startling, lively, characteristic. And this production outdoes itself in vigorous colors, as well as remarkable detail.

Yet "Run Little Chillun" is not a success. It is a morality play about the struggle between good and evil, between God and Devil, between the frankly pagan African devil-god of joyous living, and the Lord God Jehovah and His forgiving Son, Jesus Christ. Mr. Johnson's Negroes of a small Southern town are between two faiths—and the white man's faith triumphs.

But this triumph, so colorfully projected in the evangelical Baptist meeting with which the play closes, does not rise from the hearts of the characters. And it therefore does not move audiences.

Like "Porgy and Bess," it belongs thematically to another period in American life. The noble, free Negro of today is proud of his people's heritage—he has not discarded the rich melodies of the spirituals, or the complex dance patterns of his African forefathers.

Race Riots

Topic of CBS Program
Daily Worker
New York, N. Y.

The fight against fascism at home will be the subject of an Open Letter to the American People to be broadcast over CBS network tonight at seven o'clock. The letter will deal with the recent race riots and will appeal to Americans to awake



Wendell Wilkie

Willkie will take part in the program, which was written by William N. Robeson, director of CBS's popular "Man Behind the Gun" series.

An Open Letter will be a documentary drama, featuring both white and Negro actors, among them Canada Lee, Juano Hernandez, Jackson Beck, Larry Haines, Robert Dryden, Walter Vaughn, Elsie May Gordon and Hilda Johnson.

Afro-American
Baltimore, Md

Robeson as Shakespeare

NEW YORK—Theatrical pundits are vociferously praising the ability of Paul Robeson, now appearing in "Othello" at the Shubert Theatre on Broadway.

What they say: LEWIS NICHOLS, New York Times: "Mr. Robeson has the physical qualities to make the greatest Othello this generation has seen or is perhaps to see."

HOWARD BARNES, Herald Tribune: "Paul Robeson and Jose Ferrer, who gives Iago a truly demoniacal quality, contribute such dramatic tension and authority to every scene in which they appear that they needed scant support to make this Shubert offering one of the memorable Shakespearean productions of our time."

LOUIS KRONENBERGER, PM: "Physically, and not in looks alone, but in bearing, in voice, in grandeur of manner, Paul Robeson is all that Othello could ever hope to be. Where shall we find an Othello to equal him?"

JOHN CHAPMAN, Sunday News: "Happily for the drama as a whole, the new Othello, Paul Robeson, is magnificent. He has a heroic frame and a voice that in its own way is as rare and wonderful as was Caruso's; and within his close-cropped skull are brains and the steady guide that great body and that Jovian voice into the sweeping tempests of the role."

ROBERT GARLAND, New York Journal: "It is not only the best play because Paul Robeson, who gives the outstanding performance in New York is in it, but it's because Shakespeare gave Paul Robeson his great opportunity."

portunity."

DOLORES CALVIN, CNS writer: "Robeson was acclaimed the very best Othello. Shakespeare must have thought of him when writing it."



PAUL ROBESON
Othello strikes down Jose Ferrer (Iago), who plants seeds of suspicion in his mind by hinting of love affair between Desdemona and Cassio, which eventually lead to Othello's slaying of Desdemona.

Luncetford Returns East to Play 2 Major Dates in N.Y.

NEW YORK — Jimmie Luncetford and his orchestra, after a lengthy tour of the mid-West and the far West, where new laurels were added to the list of Luncetford triumphs, returned to New York and play their first major Broadway theatre date this season at the Apollo Theatre, followed by a band. Despite the seeming difficult week's engagements at the Apollo, the Luncetford Theatre, New York's band is solidly booked until early 1944.

Rehearsing a Night Club Smash Show at Zanzibar

PM
New York, N. Y.



Nikki O'Daniel reflects. **NOV 22 1943** which is nicer—Nikki or her reflection. These photos were made during a rehearsal of the Zanzibar floor show. Photos by Morris Gordon, PM

Sing, Little Chillun

New Republic
New York, N. Y.

Carmen Jones, by Oscar Hammerstein II, based on Méilhac and Halévy's adaptation of Mérimée's "Carmen," with Bizet's music. Broadway Theatre, December 2, 1943.

IT IS NO LONGER NEWS, of course, that "Carmen Jones" is the Bizet opera sung by Negro singers and with the story done over to happen in front of a fort cigarette factory now making munitions and the names changed to Cindy Lou, Carmen Jones, Isma-Bone and so on. There are new words, naturally, and the familiar arias and duets, et cetera, become "Stan' Up and Fight," "You Talk Just Like My Maw," "Dat Ol' Boy," "My Joe" and the like.

The settings designed for "Carmen Jones" by Mr. Howard Bay are highly successful, more than delightful in fact, and so are the multitudinous costumes by Mr. Raoul

Ada Brown, matronly-looking singing star of the Zanzibar revue, goes over the fine points of one of her songs with Don Redman, cigar-chewing, nonchalant leader of the orchestra.

Pène duBois. Mr. Hazard Short and whoever else may have had a hand in the general staging, lighting and color schemes did an unusually lively and capital job of it, one of the brightest spots of the season.

The first act of "Carmen Jones," the first half of the event, is the encouraging part. It is full of life and go, it skillfully exploits the glowing vitality of the Negro performers. You could not justly say that it parodies Bizet's opera; to say it plays with the Bizet would be better, it plays on and in and out of the Bizet, sometimes with real wit and invention and always as if enjoying the novelty of the idea. What's more, the heavier or more serious part of the opera has not arrived and the singers are better able to cope with their parts.

The second half of the occasion slumps considerably and becomes at length fairly tedious. The novelty has worn off somewhat. Fresh inventions and kidding and gayety are

needed to keep this bright ball in the air. You might say that things had to become more tense and to stick, or seem to stick, more closely to the opera itself. This may be true, but it is just as true that the talent of the new version would appear in contriving something both Bizet and more within the Negro quality, with its special racial gifts of vividness, warmth, simplicity and directness of emotion, with its remarkable qualities of voice and rhythm and its natural gift of movement. There were, in fact, times when the performance threatened to turn merely into an imitation of white operatic efforts. At such times it was obvious that the singers, for all their lively presence and tone, were not ready to give Bizet's music the singing it requires, especially as regards the projection and the pressure that establishes the musical line. Toward the end, where Cindy Lou, who is Micaela, has the aria about Joe's (José) mother, the singer whom I heard stood there and executed it like a

of course, but largely profitless. I saw lately a performance of "Lucia de Lammermoor," with Miss Lily Pons heading of it. Miss Pons not only sang without luster or imagination; she never for the most part came near the form, phrase, pattern, whatever you choose to call it, of Donizetti's music. The orchestra was on the whole vague on the up-take, constantly loose as to the musical pattern it waded through. This leads nowhere very much with regard to the Negro

different matter.

Comparisons with opera at the Metropolitan are obvious.

**STARK YOUNG**

New York, N. Y.

and executed as this first one. Nor do I see that succeeding programs by the African Academy of Arts and Research must exhibit this particular manifestation of African culture. The word program as here used means a plan for displaying exhibits throughout the range of culture the various African nations have built up.

Aims to Bring Us

The Carnegie Hall program, a

The very form of Monday's festival—its being built around the

central theme of a betrothal and marriage ceremony—excuses, in a sense, the weakness I am criticizing. The American spectator and listener at such festivals will have the first to be made acquainted with paniment. The drums are not drums, but rather as a part of African culture, as merely; they are musical instruments, to his appreciation of them, as well as instruments of communication. Dancers are quite so lengthy and common communication. Dancers are quite so laden with subtleties, singers and musicians are all artists, though, in my opinion (still inexperienced throughout its great length.

HINES SCORES MUSICAL MOVE OF YEAR BY SIGNING 12 LASSIES FOR BAND

Courier
Pittsburgh, Pa.

With the draft practically decimating his orchestra, Earl Hines decided to do the unprecedented and added 12 girls to his organization, which totals 27 people. His move is being hailed as revolutionary and possibly a forerunner of the post-war orchestra makeup. The above photos show the "Earl" and his talented young ladies.

Extreme left: LaVilla Tullios is the lady of the harp. Inset: Earl Hines, the man with a musical idea.

Lower left, center: Roxanna Lucas, electric guitarist, who was formerly with the Sweethearts of Rhythm.

Center: Three of the ladies who play the violins with the band, Sylvia Medfay, Helen Way and Angel Creasy, who has been featured with the Hines crew on recent theater dates.

Right center: Lucille Dixon, thumps the bass fiddle, while Ardine Loving, (extreme right) displays her technique on the cello.

Hines is of the opinion that his band can open new avenues for engagements because of the addition of the girl instrumentalists.

Earl Out To Prove Value Of Mixed 'Ork' Personnel

NEW YORK, Sept. 9.—One of the most revolutionary steps ever taken by a colored bandleader was revealed here last week when Earl (Fatha) Hines, superlative jazz pianist and idol of swing fans for the past 15 years, started rehearsals with a new band that includes 12 girls in his organization. Briefly the "Fatha's" new plan involves the inclusion of no less than 12 girls in his organization, eight of whom are instrumentalists. The idea involves a complete change in style, for all the girl musicians hired play string instruments and will be featured mainly in sweet arrangements.

THE EARL HAS PLANS

Hines has ambitious plans for this new organization. "I'm keeping my original band for four trumpets, four trombones and five saxes," he stated, "and with the 12 girls added, plus myself and the drummer, it makes a total of 27 people. In addition I've hired Jesse Stone, who used to be in charge of the Sweethearts of Rhythm, to rehearse the girls and write most of the arrangements. Charlie Willet is also writing

some special material for the new band. With valets and prop men and the rest of my staff, that brings it up to around 35 people." Earl's object in making this sensational move is to demonstrate that with a sufficiently versatile organization, a Negro band will be capable of securing bookings that have hitherto been virtually unattainable. His band is the first colored group in swing history to take the step which gave impetus to the career of Artie Shaw, and has since been adopted by Harry James, Tommy Dorsey and one or two other white maestri who have dabbled in strings.

THE FEMININE CONTINGENT

The girl members of the Hines outfit comprise Angel Creasy, talented violinist featured with the band as a solo artist on several

recent theatre dates; Helen Way and Lolita Valdez, violins; Ardine Loving, cello; Roxanna Lucas, guitar; Lucille Dixon, bass; (both of these two were with the Sweethearts of Rhythm) LaVilla Tullios, harp; Sara Vaughn, vocals and piano, and a new vocal quartet to be known as the "Bluebonnets."

The new Hines aggregation started rehearsing August 30, and after two weeks' intensive work, is set to make its first public appearance Friday, September 10, at the Apollo theatre, in New York City.

It is estimated that the preliminary expenses of bringing the girls in from half a dozen cities, providing their clothes, arrangements and rehearsals, will amount to at least \$5,000.

"It's a big investment," says Earl, "but I'll prove it was worth while."

Opera Star) Recalls Fears Which Attended Duce's Rise

Chicago, Ill. (Defender)
AUG 14 1943
(Defender Washington Bureau)

WASHINGTON.—Miss Lilian Evanti, celebrated opera singer who is now preparing for an appearance here in the National Negro Opera company's presentation of "La Traviata," shared the elation of others over the downfall of Mussolini and

La Traviata" is offering her an opportunity to translate the role of Violetta into English, in order that a better understanding will be afforded those witnessing the performance.

The artist speaks four languages, Italian, French, German and Spanish, fluently and has also a fair knowledge of Portuguese. She complained that although there is much talk of presenting opera in English, the tendency is to go on giving it in the straight Italian which it is written.

During the interview, Miss Evanti recalled the first Sicilian "black-out" of her experience. It was ten years ago, during her triumphant tour of Europe, that the electric power in the theatre failed, and the performers were compelled to dress by candle light. The trouble was remedied before time for the performance, however, and everything went on as scheduled.

Miss Evanti, native of this city, spent four years on the Italian island during the period when Mussolini was rising to power. She recalls the growing rise of distrust and fear among the people, both visiting and native, in those days.

She stated that it was necessary at all times, for everyone to be cautious in speech, and remembered the case of a friend, supposedly on good terms with the dictator, who suddenly came into disfavor and was rushed off to prison because of a remark which was obviously misinterpreted.

Miss Evanti expressed a desire to see more of her race become interested in opera. She explained that

EASY DOES IT

GREATEST AGGREGATION OF GIRL STARS HAVE PLENTY OF ZING WHEN IT COMES TO SWING

By Ted Yates
NEW YORK (IPS) — While many of the nation's bands have been torn to shreds because of Uncle Sam's decree that all able-bodied men answer the call to Color, and we now find the girls in every industry, the pretty young things who used to do the chores in the home now are doing their best to aid the war effort either in a defense plant or in some position helping to build morale. Such is the case of Eddie Durham's All Star All-Girl Orchestra, that is aiding the morale of folks on the home front.
America's greatest aggregation of gingerivating glamorous, gorgeous girls—like nobody from out of a clear blue sky—registers top and is a joy to the eyes and ears. Yes! The Durham ork proves that "easy does it."
That such a large bundle of loveliness will be here with us for and after the Duration is something to be glad about. These girl musical stars are doing big things. Several critics like myself have voiced praise to the extent of selecting the Durham band as feminine, possessing musical adroitness. They are sweethearts on parade—and, what a collection of punctitude!

Eddie DURHAM'S ALL-GIRL ORCHESTRA IS EASY ON THE EYES AND EARS

GINGERATING
GLAMOROUS
GALS!

Lena Horne Sensation In New York City, Public And Radio Receptions Are Great

Journal & Guide
Norfolk, Va.

NEW YORK, N. Y. — When swinging lover would walk miles to see that cream colored glamour gal. The other characters are who just blew into New York from swell too. There's Betty Roche, the West Coast via Chicago, Duke's singer, and Peg Leg Bates, comes on at the Capitol Theatre wonder.
In that ravishing black sequin gown and throws her hands out, so expressively, the audience is all oh's and ah's.

FIRST DAY

On her first day, Lena was mobbed by autograph seekers. She

must be used to it, for she handled herself like a true trooper, who knows that the job is to keep the public happy and wanting more.
Last week, Friday, the nation's top feminine singer was scheduled to sing on the Stagedoor Canteen program, featuring Gary Moore and Billy Cotton, but was forced to forego because of slight indisposition.

She filled the airwaves with sweet song on Jim Ameche's Sunday night show, and gained a rousing reception with renditions of "The Hands I Hold Belong To Somebody Else," and "Sweet, Embraceable You."
New Yorkers who know have rated the Horne reception as one of the greatest handed a personality in years. One commentator

remarked, "It's not Sinatra or Sinatra." The only thing missing is a parade down Broadway after receiving an official key to the city. She already has the city's heart.



LENA HORNE

EASY DOES IT

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By Ted Yates
NEW YORK (IPS): While many of the nation's bands have been torn to shreds because of Uncle Sam's demand that all able-bodied men answer the call to Colors, and we now find the gals in every industry, the pretty young things who used to do the chores in the home now are doing their best to aid the war effort either in a defense plant or in some position helping to build morale. Such is the case of Eddie Durham's All Star All-Girl Orchestra, that is aiding the morale of folks on the home front.
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Eddie DURHAM'S ALL-GIRL ORCHESTRA IS EASY ON THE EYES AND EARS

GINGERVATING GLAMOROUS GORGEOUS GALS!

Lena Horne Sensation in New York City Public And Radio Receptions Are Great

Journal & Guide
New York, N. Y.

NEW YORK, N. Y. — When news of her coming to New York from London, that cream colored glamour gal, Lena Horne, who just blew into New York from London, the West Coast via Chicago, Duke's singer and Peg Lee Bates, comes on at the Capitol Theatre wonder. In that ravishing black sequin gown and throws her hands out, she expresses, the audience is all on her first day, Lena was mobbed by autograph seekers. She must be used to it, for she handled the Duke of Hot, Mr. J. Edgar Hoover, who sweet song on Jim Ameche's Sun-Eltington, is a treat that any knows that the job is to keep the day night show, and gained a reputation's top feminine singer was scheduled to sing on the Stagedoor Cabaret program, featuring Cabell Moore, and Billy Eckstine, but was forced to forego because of slight disposition.

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Your History

Dates Back Beyond the Cotton
Fields of the South . . . Back
Thousands of Years Before Christ!

By J. A. Rogers

Illustrated by SAMUEL MILAI

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Alton C. ADAMS

ONE OF THE MOST NOTED OF THE
BANDMASTERS, SOUTH OF THE RIO
GRANDE . . . NATIVE OF VIRGIN ISLANDS,
W.I. HAS ORGANIZED BANDS IN SEV-
ERAL WEST INDIA ISLANDS . . . IN 1924
TOURED THE UNITED STATES WITH
GREAT ACCLAIM, CONDUCTING WHITE
BANDS, AS THE GOLDMAN BAND IN
CENTRAL PARK, NEW YORK CITY, IN
HIS OWN COMPOSITIONS, AMONG
THEM "THE SPIRIT OF THE U.S. NAVY" . . .

NOV 27 1943

NEXT
WEEK...
WILLIAM

A Profile On "Fats" Waller

By DON DeLEIGHBUR

NEW YORK CITY—It was late autumn and a bunch of us were prowling among the tables at The Place, celebrated home of swing and jive music in the heart of Greenwich Village, traditionally considered the home of screwballs, painters and folk whose major sin, it seems, is a love of the unusual, whether in art, music, literature or cooking.

It was hot outside that night, and, inside, The Place was filled with an oven, but every table was filled and people were standing in the doorway to the

kitchen just behind the bandstand. Everybody was there to hear Gene Sedric's great little six piece band. Musicians, band leaders, publicity men, fans, they were there, but only three in the crowd were colored and your reporter was one of the three.

Now Gene Sedric isn't a great name in music, but he should be. He is a great saxophonist of the old school, a man who concentrates on total values and quality of tone and makes his music swing according to the best traditions of jazz, not "swing" as that label would imply. Gene was doing "Night and

Day" and the folks were all het up and seemed not to mind the heat as they listened to the music.

Suddenly there was a big commotion at the kitchen entrance to the cabaret where a waiter was coming through with a tray load of spaghetti, cornbeef and onion soup. Somebody was trying to

squeeze through the door at the same time and a dish of spaghetti spilled to the floor as the waiter gave way to superior girth on the part of his jostler. Onto the scene there popped a mammoth figure of a man, his big florid face creased with smiles and his midriff bouncing like it had four or five footballs inside as he waddled into the aisle.

FATS WALLER WADDLES IN

"Fats Waller," someone yelled. In a moment the place was in an uproar as the fat man acknowledged the greetings and waddled further among the tables around to where Gene Sedric could see

him. An invasion from the kitchen had been the last thing anyone would have suspected concerning Thomas (Fats) Waller that night. If he had been expected, and he was not, it would have been natural for everyone to figure Waller would come through the front door and not through the rear.

But that was Fats Waller, the greatest character, the most prolific writer of popular hit songs the race has yet developed. The national mourning of his death last week on a train in Kansas City has not subsided. Writers are busy getting bits on his life, his career and what made him great as plans went ahead for his funeral—probably the biggest since the death of Chick Webb and his burial in Baltimore—to be held here in New York City.

Back to The Place incident involving the Great Waller. As they

Call
Kansas City, Mo.



ORCHESTRA LEADER, COMPOSER.— Ceelle Burke listens as Leon Rene sings his latest composition "From Twilight 'Til Dawn." Ceelle recorded the song on Capital records. Record critics proclaim Burke to be one of America's outstanding vocalists. Though released only two weeks ago "Twilight" has reached eighth place in Billboard's national record guide. Ceelle was the first to record Leon Rene's hit of yesterday, "When The Swallows Come Back To Capistrano."

shouted their recognition of him, those faithful followers of his attracted others from the sidewalk into the cabaret. Waller had come through the kitchen entrance from his new location at the Village Inn just back of The Place. He had come for one purpose—to hear his boy, Gene, "let those cats know what good music is all about and how it should be played." Waller was on hand in person to see to it that Gene wasn't letting him down for Gene Sedric was one of his great sidemen when Waller had his recording orchestra. This combination was broken up when Waller decided to go for himself as an entertaining pianist. Well, Waller sat down with Gene and his band and "turned out the joint."

HEAD FOR CAFE SOCIETY

When he left, we all followed him to the Greenwich Village Inn where another admiring mob of folk was frantically yelling for him. He sat down and sang and played, mugged, wiped his face with a big handkerchief, grinned and bounced around like a big playful kitten. They went mad over him.

Came the end of his program. For that show and Fats got up and without a word, started out the door. Through the narrow winding streets of the Village we (and we meant nearly forty people) followed him to Cafe Society. Downtown, in Sheridan Square. The doorman threw open the door and the mob descended into the basement nightclub, home of boogie-woogie.

The few folk there hollered back at him with joy. In a few minutes Cafe Society had filled up again and Waller elbowed Eddie Heywood (a master pianist, his dad, Eddie Heywood Sr., was one of the greatest) off the stool and started playing.

It was well after closing time when he quit, but no one left. Members of the band stood around and listened. Eddie Heywood, Mary Lou Williams, Cliff Jackson, Josh White, Kenneth Spencer—they all hung around hungrily drinking in the Waller melodies—beautiful, rare harmonies, expressive of deep sentiment, humor, sparkling wit which needed not Waller's saucy, sometimes naughty lyrical inspersions to make brighter. "Honeysuckle Rose" was played with about 20 variations in six different keys. "Write Myself A Letter" came next, followed by "Black and Blue," "Ain't Misbehaving," "Squeeze Me," and others.

FATS COULD PLAY BOOGIE

A restless white lad, slouching near the bar which had long been closed, hollered, "Fats, play us some boogie woogie." Waller looked around with a sort of hurt look in his eyes, and then slowly a contemptuous smile spread over his heavy features. He looked up at Heywood and Mary Lou Williams, admitted boogie-woogie experts, and then nodded his head. He had made up his mind.

In a second, his fingers were twinkling over the keys in the traditional boogie woogie beat. Only a few realized that Waller had been challenged by the white boy. A few that of all forms of popular music, Waller hated boogie-woogie as beneath him and once swore he'd never descend to such a level that he would have to play it.

But Waller that night was feeling good and from his fingers there arose such a combination of boogie-woogie chords and runs that Mary Lou, an expert, was seen getting her hat ready to leave. Fats was too much. He played boogie-woogie as though he had been featuring it all his life. Afterward, he said: "Now you see, I can play boogie-woogie—when I want to."

FACTS ON LIFE

The obituaries on Waller are pretty extensive and provide detailed information about how he was born in New York City, May 21, 1904; how his father preached at the Abyssinian Baptist Church until Fats was 15 years old and how his religious background emphasized music. In those days, Waller showed an extraordinary appreciation of fine music and constant study made him one of the best classic pianists of that



Noted Pianist Enroute Home When Stricken

Large Funeral Held At New York Church

KANSAS CITY, Mo. — The world lost one of its great musical geniuses when death took Thomas "Fats" Waller in his compartment of an East-bound cross country train in the Union Station here early Wednesday morning.

Thought at first to be victim of a heart attack, Waller actually died of an attack of pneumonia, it was revealed Sunday by the famous radio commentator, Jimmy Fidler. The well known pianist and organist was 39 years old and had three sons, one of which is

21 years old and is serving in the United States Army.

Waller had recently recovered from an attack of influenza and had left Los Angeles the day before enroute to his home in New York. He had just completed a two weeks engagement in Los Angeles and was traveling with his manager, Ed Kirksby, at the time of the fatal heart attack as the train stood in the Union Station here.

PHYSICIAN CALLED

A physician was called by Kirksby as soon as the latter noticed that Waller was gasping. Later the coroner conducted a brief investigation and attributed the death to heart attack. A more thorough examination in a local undertaking parlor confirmed this verdict and the maestro's body was shipped on to New York.

Waller's funeral, one of the largest ever held in New York and reminiscent of the ceremonies attending the burial of the late Chick Webb, was held at New York's Abyssinian church early this week.

The versatile "Fats" Waller began his musical career when he was ten years old. At that time, the young musical prodigy, who had studied under Carl Bohm and Leo-

pold Godowski, began playing the organ in the Abyssinian Baptist Church in New York City.

His father, the Rev. Edward Waller, was at that time pastor of what is now the largest Protestant church in the world. He preceded the elder Rev. A. Clayton Powell. This famous Harlem church is now pastored by the Rev. A. Clayton Powell Jr., and boasts a membership of 14,000 New Yorkers.

Born into a cultured and talented musical family, young Waller studied the organ and piano for many years and he concentrated on the classics and the religious music of his father's church. In his youth, he regarded the popular musical forms as undignified. Waller's mother was a singer and pianist and his grandfather was a violinist.

PLAYS THEATRE ORGAN

However, at 14 he did begin to play professionally on the organ at a Harlem theatre but his music was still in the classical vein. Later, he abandoned his early bent and began playing both the organ and the piano in the "boogie-woogie" tempo and he first attracted national attention in 1932 when performing over Radio Station WLW in Cincinnati. He later became a sustaining artist over the Columbia Broadcasting System.

Waller became famous as the leader of a 15-piece dance orchestra which featured his unique piano playing. He grew to the huge size of 278 pounds, acquired a vast following for his nimble fingered piano technique and his bouncing joviality which contributed to his immense popularity.

He then decided to quit the large combination and organize a small five-piece unit which "Fats" preferred because it was more versatile and gave more opportunity for real jazz expression.

He frequently appeared as guest pianist on radio shows and was a sensation in the musical world because of his ability to play anything at any time. He was also noted for his compositions, the most famous of which was the still-popular "Honeysuckle Rose" which became the Waller trademark. Other hit songs he wrote are: "Ain't Misbehaving," and "Feet's Too Big." In addition, Waller wrote several whole shows, among them the music for the current Broadway hit, "Early to Bed."

AN ARTIST OF AGE

Many Waller enthusiasts insist that Waller's organ playing far surpassed his brilliant piano performances and that he was one of the outstanding artists of the age on the organ. Most all-time or-

chestra selections include the talented Waller because of his ability to arrange, write, create, play, and sing music of all forms.

Waller has been known to earn as much as \$72,000 in one year. During 1938 and 1939, he toured Great Britain and Scandinavia. He is survived by his widow, Mrs. Anita Waller, who lives at their home in St. Albans, Long Island, and three sons, Thomas Jr., 21, in an Army camp in Coffeyville, Kan., Maurice, 16, and Ronald, 15.

Lotta Hugs And No Kisses Is Paul Robeson's Portrayal Of 'Othello'

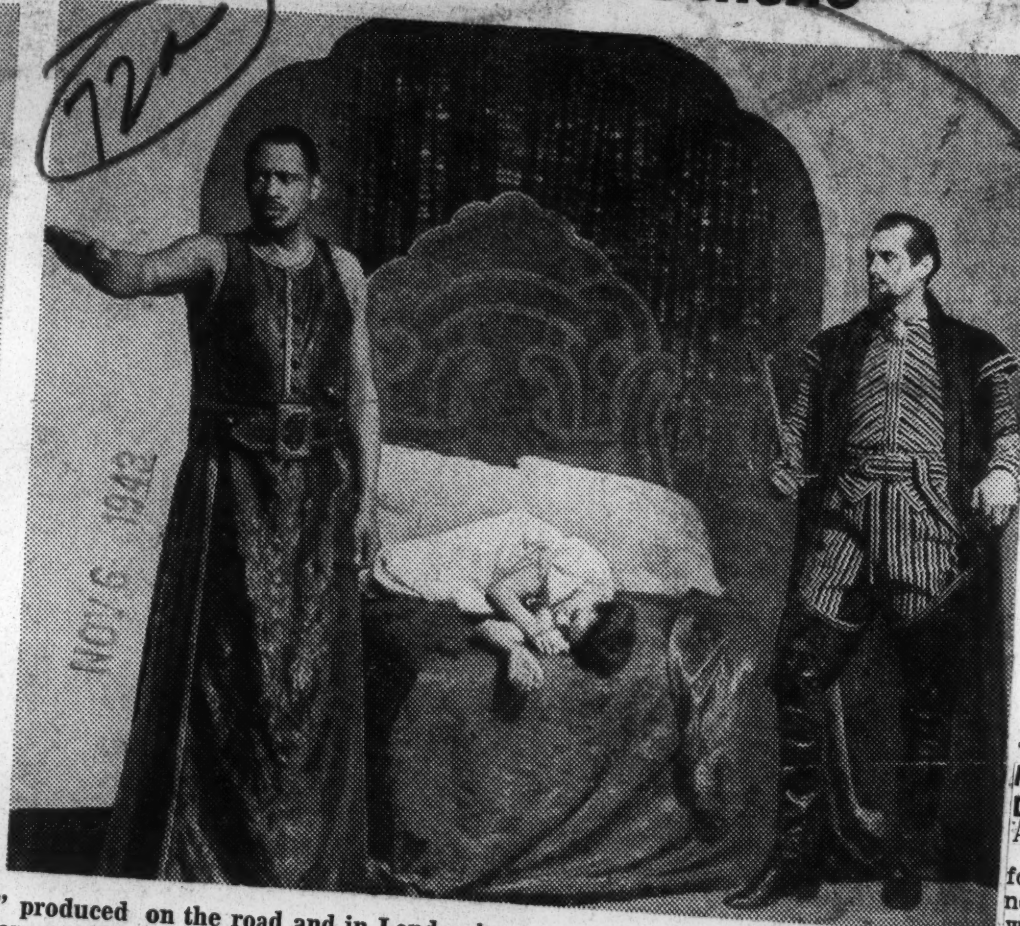
he draws a truly magnificent portrait.

The internationally-famed singer and actor was welcomed at city hall Monday noon by the acting mayor, Bernard A. Samuel. There he signed the visitors' book, a privilege reserved for those of major importance.

By EUTH ROLEN
CHICAGO, Pa. (ANP) —

Those who were not familiar with the production were disappointed. Colored theatrogoers sat primly in their seats last Monday night at the Locust theatre. The Theatre guild was presenting the play, "Othello," a performance of the Shakespearean tragedy, "Othello," Impatience for the curtain, expressed Robeson's superb characterization only by glances at watches, was of the leading role that all else felt not only by those who are save his fine acting was forgotten. Lovers of the theatre, but more so the press, radio, and critics in Philadelphia are saying that Robeson's conception of the character has ripened to its full maturity, that scenes between a white actress and


NOV 6 1943



Paul Robeson's much discussed interpretation of "Othello," produced on the road and in London in recent years, is now playing the Shubert Theatre in New York. In the supporting cast are Jose Ferrer as Iago and Uta Hagen as Desdemona. In the photograph at the left Desdemona begs Othello to let her go with him to Cyprus where he is to govern. Off the stage Miss Hagen is the wife of Ferrer, who plays the role of Iago. At right Othello smothers Desdemona, believing her to be unfaithful. When his outraged entourage rushes in he wounds Iago and then, drawing a concealed dagger, stabs himself.

South to Produce New Afro-American Baltimore, Md. Post-War Music--Handy

NEW YORK — The South will from the minds of musicians and produce a new post-war music persons musically inclined far other than blues and spirituals, afield, where they hear the mu- W. C. Handy, sic of other peoples, where they "father of the have to adapt themselves to vari- blues," told the ous circumstances as a result of A.E.P.C. war's demands



W. C. Handy, "father of the blues," told the AFRO this week. Pressed for his opinion relative to music after the war, Mr. Handy, who is reading the proofs of his new text book, "Spiritu-als, afield, where they hear the music of other peoples, where they have to adapt themselves to various circumstances as a result of the war's demands. "I don't think Tin Pan Alley will do the trick. I don't think the colored musicians and composers who imitate the whites, who in turn have been imitating the colored messengers, is spiri- tuals and creating synthetic blues will add anything of par- ticular value."

dy, who is reading the proofs of his new text book, "Unsung Americans Sing," designed to teach the history of our pioneers song, had this to say: "I don't think this improvement will be the result of arrangements by swing fan arrangers or arrangers who trim a composer's style down to a tailor's. Everything looks the same and sounds the same. The blues will add anything of particular value. "Already something new is taking place in the South and in the North as well and strangely enough in the churches. I believe that out of the South will come something new and distinctive other than blues and spirituals."

Sees Expansion of Bands
"I get letters from various parts of the country," says

Everything looks the same
To come from Africa
The impression will come

expressions home.
"I am expecting to see our 14
piero orchestras grow into 24
and 30 Piero orchestras just as
these replaced the Dixieland jazz
bands after the World War.
There will be many Gershwin,
William G. Stills, Sousas, Hall
Johnsons, Victor Herberts, Duke
Ellingtons and MacDowells after
the war."

Married



World-Telegram
New York, N. Y.

Town Clerk Leonard L. Bailey of Bethel, Conn., says Marian Anderson, famous contralto, was wed there last July to Orpheus H. Fisher, a local architect.



Daily Worker
New York, N.Y.
Katherine Ann Corneli, newest
of Cafe Society Downtown's musi-
cal discoveries, will make her de-
but at the night club Thursday.

Boston Theatre Guild Host
to "Othello," Cast in Boston

Desdemona; Jose Ferrer, the villainous Iago — and the rest of the cast.

From Theatre Guild groups were:

Mrs. Samuel J. Newman, whose navy blue dress was accented with a pink collar and cuffs, and her mother, Mrs. Alexander Steiner; Mrs. George Duncanson, in a dinner dress of purple and black print, topped with a purple evening wrap; Mrs. Walter Powers, Mrs. Henry Lindcott, who wore a sable wrap, over a black dinner dress; Mrs. Royden Loring (Mrs. Loring Lockett), Mrs. Harold T. Walker, a long black wrap with mink collar, over her black dinner dress of silver; Mrs. Frank Hobbs, Mrs. Henry Wadsworth Longfellow Dana, Mr. and Mrs. Arthur Fiedler. "The wife of this well-known Boston orchestra leader, wore a tiny black hat with silver foxes with her dress. Miss Tucker's blonde hair was accented by

By **LYDIA T. BROWN**
BOSTON, Mass. The Ritz Hotel of this city was the place picked by the Theatre Guild of Boston for their press party, in honor of the cast of "Othello," on Tuesday evening.

The Shakespearean tragedy having proven a great success, from the critics' point of view, the fashionable Theatre Guild out did any other affair since the war began, as host.

Guests of honor were Paul Deson, gentleman personified, who has made the difficult role of Othello live again; Miss Margaret Webster, daughter of two famous actors, Dame Witty and the Webster, who plays Emilia; Hagen, who makes a lovely

July 29. The Miss Cornell first professional engagement. She is a protegee of her cousin Ella Fitzgerald.

Advertiser.
Montgomery, Ala.
Jimmie Luncford
Sports Pilot's Wings
Jimmie Luncford

Jimmie Lunceford, who brings his popular dance band to the Alabama State Teachers' College on Tuesday night for a dance engagement was the first orchestra leader of his race to win a license as an airplane pilot. Larry Clinton, Bobby Byrne and Buddy Rodgers are among white conductors who sport wings.

For about three months in 1941, Lunceford proudly flew his own ship to engagements. He purchased a Bellanca in July, cracked it up and injured himself slightly in a night landing at Terry Fork, Ohio, in September. Before it could be repaired, the government grounded all private planes for the duration.

Muriel Rahn Will Not Do "Carmen Jones" Amsterdam News

Dick Campbell, concert manager for Muriel Rahn, soprano, announced this week that "Miss Rahn will definitely not do 'Carmen Jones' for Billy Rose's Oscar Hammerstein or anyone else this season."

This season's rising concert artist would essay the title role in the all colored opera which is scheduled for production this Fall.

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and, assistant
council of Boston, and Joshua H.
Tones, editor of the City Recorder

on the theatrical scene. Allison Arnold, society editor; Rudie Bond, music critic; Mrs. Alice Boston Post; David Bochner, Boston Post; George W. Clark, Town About Town; new York sheets and the Bostongroup of colored men. They were Carodean Robinson, assistant manager of the New York Herald-Tribune, NYC, and T. Brown, of the AFRO-AMERICAN, Street housing project; John H.

FAMED DANCER 'CARMEN JONES' MARKED OVER RACE BIAS

Bee Chicago, Ill.
NEW YORK, Sept. 9—(ANP)—Katherine Dunham, famed dancer, just about fed up on worrying about hotel accommodations for herself and company. The dancer who left the University of Chicago with an A. M. degree in anthropology (with many of her appearances from Dr. Fay, Cooper Cole, Billy Rose, the famous impresario and kingpin of show business, took the major step that will probably banish "Uncle Tom" and "Aunt Dinah," plus the bandanna from the stage for good insofar as the colored actor and actress are concerned, when he presented his "Carmen Jones" modernized version of George Bizet's opera, "Carmen," at the Hammerstein II, and sets and costumes of brilliance, sophistication and ultra-modern splendor, the opera, "Carmen," a perennial favorite in opera houses throughout the world over the past 60 years, into a new and sensational rebirth in this its first premiere. Bold and as lusty as the Metropolitan's presentations of Bizet's sultry, barbaric classic, "Carmen Jones" has made operatic history, critics and audience both agreed.

Everything seemed rosy in Cincinnati at the Netherlands-Plaza where her stage manager had reserved a room. She moved in, but the manager, Max Schulman, immediately suggested that she take her belongings elsewhere as members of the AFL union of culinary workers had threatened to pull its members out of the Covington club in the hotel unless she moved. Schulman insisted that she go. "I have to think about my business—I have to think about after the war," he said. But the dancer was determined to stay put and she stayed on for two weeks and everyone was nice to her. Schulman himself conversed with her about discrimination against minority races.

When the Dunham company arrived in Portland, Ore., they found that their hotel reservations were canceled, not even an auto camp would take them in. Signs were distributed about, and stated "Where Carmen rolled smokes for whites do not served colored" or "whites only."

Miss Dunham always has to present a strong attitude against segregated audiences at various army camps. Although the commander himself supported her stand against segregation at Fort Louis, the Negro chaplain opposed the idea.

"It is gradually beginning to wear me down," Miss Dunham said.

PREMIERE IN PHILADELPHIA

Bee (Magazine Section) Chicago, Ill.
By DON SEYMOUR
PHILADELPHIA, Oct. 28. (ANP)—The "Carmen Jones" and "Aunt Dinah" as well as the traditional bandanna, badges of the Negro stage performer from Chicago with an A. M. degree in anthropology (with many of her appearances from Dr. Fay, Cooper Cole, Billy Rose, the famous impresario and kingpin of show business, took the major step that will probably banish "Uncle Tom" and "Aunt Dinah," plus the bandanna from the stage for good insofar as the colored actor and actress are concerned, when he presented his "Carmen Jones" modernized version of George Bizet's opera, "Carmen," at the Hammerstein II, and sets and costumes of brilliance, sophistication and ultra-modern splendor, the opera, "Carmen," a perennial favorite in opera houses throughout the world over the past 60 years, into a new and sensational rebirth in this its first premiere. Bold and as lusty as the Metropolitan's presentations of Bizet's sultry, barbaric classic, "Carmen Jones" has made operatic history, critics and audience both agreed.

With an all-Negro cast, an exciting new libretto by Oscar Hammerstein II, and sets and costumes of brilliance, sophistication and ultra-modern splendor, the opera, "Carmen," a perennial favorite in opera houses throughout the world over the past 60 years, into a new and sensational rebirth in this its first premiere. Bold and as lusty as the Metropolitan's presentations of Bizet's sultry, barbaric classic, "Carmen Jones" has made operatic history, critics and audience both agreed.

The music of the opera, "Carmen Jones," has been practically untouched, save in a few places. Mainly, "Carmen Jones" is the original opera brought up to date with a change of locale to a parachute factory in a southern town and to an extravagant country club in Chicago; a modernization of the story, and an all-colored cast added. Instead of Prosper Merimee's Seville of 1820 and its cigaret factory, the dragoons of Alcala, she is folding parachutes for the U.S. Air force in a town in South Carolina.

The old operatic regiment of dragoons have changed from their traditional scarlet and gold to the khaki of Negro military police guarding the factory. Don Joe, a corporal of the M.P. who deserts the army to run away with Carmen. The torea dor, Escamillo, is "Husky" Miller, a heavyweight champion prizefighter; and the two comic smugglers, Remo and Ban- cairo, are "Rufus" and "Dink," prizefighter promoters. The Micaela of "Carmen" is Joe's girl, Cindy Lou of "Carmen Jones" and is as saintly and faithful as the Micaels of the "Carmen" debut at the Opera Comique in Paris back in 1875. The difference is in how she expresses it.

As a production, "Carmen Jones" is beautiful to behold, a spectacle not surpassed even by the extravaganzas now playing Broadway in New York City. It is done in the best manner of Billy Rose which means it is tops. The things Negroes are "expected" to do in the theatre are conspicuous by their absence; there is no tap dancing, no crap games, no "amen, Lawd," no handclapping and shouting, praying and howling and scraping. Instead there are marvelous ballets danced with precision, grace and dignity, as well as high skill by some of the best colored dancers in the country. The singing is superb, the choruses rising to the occasion with enchanting harmonies done with spirit.

"Carmen Jones" as portrayed and sung by Muriel Smith, the beautiful 20-year-old Philadelphia mezzo-soprano, gives to the theatre a new personality of much promise. There were veteran critics who said that Smith is almost sure to sing the role in the Metropolitan "Carmen" next season. Shapely, with engaging stage presence and excellent voice, Miss Smith is to this newest venture of the Negro in opera, what Lena Horne is to the movie screen. Luther Saxon, another Philadelphian, sings and acts the part of Joe with rare ability and intelligence. His murder of Carmen in the last scene has been acclaimed as a masterpiece.

The folk-opera, "Porgy and Bess," continues to make history. When it stopped in New York to open the season with a Broadway visit of three weeks, it had not only broken the American record for performances of a revival but had added to its 1942 run of eight months on Broadway, nearly a year of touring. Leaving New York in October it toured the New England states and the Atlantic seaboard. Boston saw it for two weeks, Baltimore for one and then it began a regular road tour. Now it is invading the South. (Starring Todd Duncan as "Porgy," Etta Moten as "Bess" and Avon Long as "Sportin' Life," the production has played New Haven, Bridgeport and Hartford, Conn.; Worcester and Springfield, Mass.; Providence, R. I.; Allentown, Williamsport, and Harrisburg, Pa.; Trenton, N. J.; Roanoke, Va.; Raleigh, Greensboro, Asheville, N. C., and Columbia, S.C.)

Everywhere the show has played to capacity houses with both white and colored patrons turning out in unprecedented numbers. Continuing its invasion of the South the schedule reads as follows:
Nashville, Rayman auditorium, Nov. 22; Louisville, Memorial auditorium, Nov. 23-24; Columbus, O., Hartman theatre, Nov. 25 and 27; St. Louis, Nov. 28 and 29; Little Rock, Ark., Robinson auditorium, Dec. 6; Memphis, auditorium, Dec. 7-8; Jackson, Miss., auditorium, Dec. 9; Shreveport, La., auditorium, Dec. 10; Fort Worth, Worth theatre, Dec. 11; Houston, auditorium, Dec. 13-14; San Antonio, Texas, theatre, Dec. 15-16; Austin, Paramount theatre, Dec. 17; a week's layoff for Christmas, then Dallas, auditorium, Dec. 27; Oklahoma City, Shrine auditorium, Dec. 28-29; Tulsa, Convention hall, Dec. 30-31; Wichita, Kas., Jan. 1.

the bigger theatre casting, a formidable job, was handled with artistic completeness and competence by John Hammond Jr., the famous young white friend of the Negro. The cast represents persons drawn from all parts of the country.

Rex Ingram Plays 'Emperor Jones' 2 Role Norfolk, Virginia

CAMBRIDGE, Mass.—(ANP)—This week Eugene O'Neill's prize winning drama, "The Emperor Jones" will be featured at the Cambridge Summer Theatre starring Rex Ingram. This marks the first time that Ingram has appeared at the theatre where Paul Robeson made theatrical history of national importance last year in "Othello."

The supporting cast for the play includes William Mendrek, in the role of mithers, the broken-down Englishman gone native, who taunts and goads "The Emperor" almost beyond endurance; Lawrence Kennard, a member of Katherine Dunham's famed dancing group, will be seen as the witch doctor, while Larry Lauriat heads the large supporting cast. Neif McFee Skinner will stage the production and Andrew Mack has designed the various settings for the play.

'PORGY & BESS' INVADES SOUTH

Bee Chicago, Ill. Illinois
NEW YORK, Nov. 25. (ANP)—The folk-opera, "Porgy and Bess," continues to make history. When it stopped in New York to open the season with a Broadway visit of three weeks, it had not only broken the American record for performances of a revival but had added to its 1942 run of eight months on Broadway, nearly a year of touring. Leaving New York in October it toured the New England states and the Atlantic seaboard. Boston saw it for two weeks, Baltimore for one and then it began a regular road tour. Now it is invading the South. (Starring Todd Duncan as "Porgy," Etta Moten as "Bess" and Avon Long as "Sportin' Life," the production has played New Haven, Bridgeport and Hartford, Conn.; Worcester and Springfield, Mass.; Providence, R. I.; Allentown, Williamsport, and Harrisburg, Pa.; Trenton, N. J.; Roanoke, Va.; Raleigh, Greensboro, Asheville, N. C., and Columbia, S.C.)

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Middlewestern dates, with probable stops at Chicago, Detroit, Kansas City and Cleveland, will consume the time until May, when it opens again on Broadway for a six-week run.

Practically the entire original cast of the show is in the touring company. Georgette Harvey, Harriett Jackson, Warren Coleman, Edward Matthews, Alma Hubbard, who succeeded the late Ruby Elzy in the role of Serena, are among the veterans with the Eva Jessye choir background.

Critics throughout the South are proving as enthusiastic as those of the big cities of the north. The producer, Miss Cheryl Crawford, is said to be making plans for an invasion of Europe with the production as soon as the war is over. The smooth operation of the schedule and the remarkable transportation record which the organization has enjoyed are credited to road manager Clarence Jacobson, who has been with the production during its lifetime.